ولقد يسرنا القرآن للذكر فهل من مدكر

TAJWEED RULES OF THE QUR'AN

أحكام تجويد القرآن



By Kareema Carol Czerepinski

Introduction written by his eminence :

Ash-Sheikh Dr. Ayman Rushdi Swayd

أحكام تجويد القرآن

الجزء الأول

المقدمة بقلم الشيخ د. أيمن رشدي سويد
الأستاذة كريمة كارول سربنسكي

Tajweed rules of the Qur'an

Part One

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Introduction written by his eminence:
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All praises to Allah, the Lord of the worlds, and peace and salutations to our leader, the Prophet Mohmmad, and to his family and companions, and those who follow them in benevolence until the Day of Ressurection. And further:

Undoubtedly, recitation of the Glorious Qur'an is one of the best ways a Muslim can get closer to his Lord, the Exalted and Honored, and since this book was revealed in a clear Arabic tongue, it is necessary that its recitation agrees with the manner transmitted from the Messenger of Allah, صلى الله عليه وسلم, from the aspect of the articulation points of the letters and the inherent and transient characteristics of the letters.

It is such then, that learning tajweed of the recitation of the Qur'an is a necessary matter, for by it one can distinguish the correct pronunciation from that which is not.

It is by Allah's grace upon us that in this era almost every nation has some of its individuals, few or great in number, having entered Islam.. It is then required of us to explain to these brothers and sisters of ours, the essentials of our religion, its facts, and what is required for the individual Muslim concerning the compulsory acts.

Among these requirements is assisting them in the correct recitation of the book of Allah, Exalted and Honored be He, and to define clearly the recitation rules and what encompasses them. This should be done in their native language, in accordance with the Exalted's words:

﴿ وَمَآ أَرۡسَلۡنَا مِن رَّسُولٍ إِلَّا بِلِسَانِ قَوۡمِهِۦ لِيُبَيِّنَ لَهُمۡ ﴾ [إبراهيم:٤]

"We sent not an apostle except (to teach) in the language of his (own) people, in order to make (things) clear to them." Ibrahim 4

This is not an easy matter, for it requires a person to be good at recitaiton of the Qur'an, knowing its rules, accomplished in both the Arabic language and the language that the rules will be translated into.

It is because of this matter that it is rare that tajweed books have been written in other than Arabic, and when they are present they are either summaries or not precise.

My joy was then immense with the great work that the honorable sister, Al-Ustatha Kareema Carol Czerepinski did when she wrote a book on the first level of tajweed in the English language which is considered to be the international language of this age. She has closed a wide gap in the Islamic library with this work.

Ustaathah Kareema has the capablitiy to write on this subject. She has memorized the complete Qur'an and mastered its recitation in the way of Hafs 'an 'Aasim, by the way of Shatabiyyah, and then by the way of Tayyibat An-Nashr, receiving authentication (permission) in both ways, and now intends to learn the different ways of recitation (al-qira'aat), this is while she is of American nationality and upbringing. "This is Allah's bounty, He gives it to whom He desires".

I ask Allah, the Exalted, to benefit all those who read this book, and that He bless the honored author and assist her in publishing the two other levels: level two and three, and He is the Supporter of that, the Capable.

May He shower blessings on our leader and prophet, Mohammed, and to his family and all of his companions, and all praises to Allah, the Lord of the worlds.

The servant of the Qur'an,
Dr. Ayman Rushdi Sawyd, Jeddah
23 Rabee' Al-Awal 1421 corresponding to 25 June, 2000

Ash-Sheikh Dr. Ayman Rushdi Swayd, born in 1955, is a Syrian national living in Saudi Arabia for the last twenty years. He received his PhD from the Islamic and Arabic Studies department from Al-Azhar University, Cairo, and also received a PhD from the Arabic Language department of Omm Al-Qura University, Makkah Almokaramah.

His accomplishments in the field of the Qur'an are many; of them is certification in tajweed from the Qira'aat Institute of Cairo. He has received authentication and approval (ijazah) of his recitation in the way of Hafs 'an 'Aasim from many different renown Qur'anic scholars, including the honorable Sheikh Muhyee Ad-Deen Al-Kurdi, of Damascus, Sheikh Mohammed Taha Sakkar, of Damascus, and Sheikh Abdulazeez 'Ayoon As-Sood, Hams. He has had his recitation of the 10 greater different recitations approved and authenticated by Ash-Sheikh Abdulazeez 'Ayoon As-Sood, Hams, Ash-Sheikh Ahmed Abdulazeez Az-Zayyaat, Cairo, Ash-Sheikh Ibrahim 'Ali Shahaatah As-Samannoodiyy, Egypt, and Ash-Sheikh 'Aamir As-Sayyid 'Uthmaan, the head of recitation of Egypt.

Ash-Sheikh Ayman Swayd has spent the last twenty years with the Qur'an Memorization Society in Jeddah, teaching Qur'an and its science and producing masters of recitation and granting them approval and authentication, and more than thirty individuals have received this, most of them teach in the universities and schools of Saudi Arabia.

He has edited and published a number of manuscripts in the field of tajweed and recitation.

The honorable sheikh teaches correct recitation of the Qur'an through the program "Kayf Naqra' Al-Qur'an on the Iqra' satellite channel of television.

بسم الله الرحمـٰن الرحيم

الحمدُ لله ربِّ العالمين، والصلاةُ والسلامُ علىٰ سيِّدِنا ونبيِّنا محمَّدٍ، وعلىٰ آلِه وأصحابِه أجمعين، ومَن تبعَهم بإحسانٍ إلىٰ يوم الدِّين، أما بعد:

فلا شكَّ أنَّ قراءةَ القرآنِ الكريمِ من أفضلِ ما يتقرَّبُ به المسلمُ إلىٰ ربِّه عزَّ وجلَّ، وحيثُ إنَّ هذا الكتابَ قد نزلَ بلسانٍ عربيٍّ مبين، وجبَ أن تكونَ قراءتُه موافقةً للكيفيةِ المنقولةِ عن رسولِ الله ﷺ من حيثُ مخارجُ الحروفِ، وصفاتُها الذاتيَّةُ والعرَضيَّة.

مِن هنا كان تعلُّمُ تجويدِ قراءةِ القرآن أمراً لا بُدَّ منه؛ لأنه به يُعرَفُ النطقُ الصحيحُ من غيرِه.

ومِن فضلِ الله تعالىٰ علينا في هذا العصرِ أنَّنا لا نكادُ نجدُ شعباً من الشعوبِ إلا وقد دخلَ عددٌ من أفرادِه في الإسلام، قلُّوا أو كثُروا، لذا كان من الواجبِ علينا نحوَ إخوانِنا هؤلاء أن نشرحَ لهم مبادئَ الدِّين وحقائقَه، وما يجبُ علىٰ الفردِ المسلمِ من فرائض.

وكان من جملةِ هذا الواجبِ أن نعينَهم علىٰ قراءةِ كتابِ الله عزَّ وجلَّ قراءةً صحيحة، بتبيينِ أحكام تلاوته وما يتعلقُ بها، وذلك بلغاتِهم الأصليَّة، عملاً بقولِه تعالىٰ: ﴿وَمَا أَرْسَلْنَا مِن رَّسُولٍ إِلَّا بِلِسَانِ قَوْمِهِ لِيُبَيِّنَ لَهُمْ﴾.[1]

وليس هذا بالأمرِ السهل، فإنَّه يحتاجُ إلىٰ شخصٍ مجيدٍ لتلاوةِ القرآنِ الكريم، عارفٍ بأحكامِها، مُتقِنٍ لِلُّغةِ العربيةِ ولِلُّغةِ الأخرىٰ التي يريدُ ترجمةَ أحكامِ التلاوة إليها.

من هنا كانت نُدرةُ كتبِ تجويدِ القرآنِ بغيرِ العربيةِ، وعلىٰ فَرْضِ وجودِها فهي مختصرةٌ أو غيرُ دقيقة.

لذا فقد كانت فرحتي كبيرةً بالعملِ الجليلِ الذي قامت به الأختُ الفاضلة الأستاذة/ كريمة كارول سربنسكي، وذلك بتأليفِها كتابَ التجويد ـ المستوىٰ الأول ـ باللغةِ الإنجليزية التي تعتبرُ في هذا العصر لغةَ العالَم، فَسَدَّتْ بهذا العملِ العظيمِ فراغاً كبيراً في المكتبةِ الإسلامية.

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(١) إبراهيم ٤.

والأستاذة «كريمة» أهلٌ للتأليفِ في هذا المجال، فقد حفِظتِ القرآنَ الكريمَ كلَّه، وأتقنتْ تلاوتَه على روايةِ حفصٍ عن عاصم من طريقِ الشاطبيةِ، ثم من طريقِ طيِّبةِ النشر، وقد أُجيزتْ بذلك كلِّه، وهي الآن بصددِ تعلُّمِ القراءاتِ القرآنية، مع العلمِ أنَّها أمريكيَّةُ الأصلِ والمنشإِ، وهذا فضلُ اللهِ يُؤتيه مَن يشاء.

أسألُ اللهَ تعالى أن ينفعَ بهذا الكتاب كلَّ مَنِ اطَّلعَ عليه، وأن يباركَ بالمؤلِّفةِ الفاضلة ويعينَها على إخراجِ المستويَيْن: الثاني والثالث منه، إنَّه وليُّ ذلك والقادرُ عليه.

وصلَّى اللهُ على سيِّدِنا ونبيِّنا محمَّدٍ، وعلى آلِه وأصحابِه أجمعين، والحمدُ للهِ ربِّ العالمين.

جدة: ٢٣/ ٣/ ١٤٢١ هـ

الموافق: ٢٥/ ٦/ ٢٠٠٠ م

خادم القرآن الكريم

د. أيمن رشدي سويد

بسم الله الرحمن الرحيم

الحمد لله All Praise to Allah who revealed the Qur'an to His servant Prophet Mohammed, صلى الله عليه و سلم, as a light and guidance to those who search for the truth, and contemplate its meaning. All Praise to Allah, who by His Grace and Mercy, taught us the Qur'an, taught us tajweed, and taught us Arabic. I stand humbly before my Creator asking Him to accept this book as a righteous deed solely for Him. I could never have accomplished such a task without Allah; indeed, there is nothing I have done by myself.

﴿ وَمَا تَوْفِيقِي إِلَّا بِاللَّهِ ﴾ "And my success is not but through Allah."

This book started out, not as a dream of my own, but as a suggestion from his eminence, Ash-Sheikh Dr. Ayman Rushdi Swayd, may Allah extend his life, increase his good deeds, and make him of the companions of the highest Paradise. He suggested that I write a tajweed book in English, using the computer. I was teaching a class in tajweed for a group of non-Arabs and realized that the need for a complete textbook in English in tajweed was very necessary. My husband, may Allah reward him with Al-Firdaws, bought a computer, and the task began. The book has been in the formative stage for the last three years. It has been used as text for the classes at Dar Al-Huda Qur'an School in Jeddah, and editing has been done every year.

The Qur'an is the word of Allah the Highest, revealed to Prophet Mohammed صلى الله عليه و سلم for guidance of mankind. The whole Qur'an is a miracle from the shortest to the longest surah. To really understand the meaning of the Qur'an, it needs to be studied in Arabic. The reading of Qur'an with proper intonation and pronouncing of letters while observing tajweed rules, and applying the meaning, should be the goal of every Muslim. A student of the Qur'an cannot expect to learn tajweed simply by studying this book. The learning of proper Qur'anic recitation can only be done by listening to a qualified Qur'an teacher recite, then reciting to them and receiving corrections.

This is a guide for studying tajweed. The student is expected to have a basic grasp of Arabic before starting this course. The student should know all the Arabic letters and vowels and be able to read at an elementary level. This book is either for an English speaking student studying the Qur'an in an Arabic environment, but needing explanation of the Arabic terms in English, or a student studying the explanations of tajweed in English, but learning the basic concepts in Arabic so they may integrate into an Arabic class later. The student is encouraged to learn the Arabic terms and definitions throughout the book, since the science of tajweed is an Arabic science.

The main sources for this book were: "هداية القاري إلى تجويد كلام الباري" (Hidayah Al-Qaaree ilaa Tajweed Kalaam Al-Baaree), written by Ash-Sheikh Abdualfataah As-Sayyid 'Ajamee Al-Mursafee; (الشيخ عبد الفتاح السيد عجمي المرصفي), tapes of lectures on tajweed given by his eminence, Ash-Sheikh Dr Ayman Rushdi Swayd (الشيخ د. أيمن رشدي سويد), to the women's section of the Society for Qur'an Memorization of Jeddah; and "نهاية القول المفيد في علم التجويد" (Nihaayat Al-Qawl Al-Mufeed fee 'ilm At-Tajweed) written by the great scholar, Ash-Sheikh Mohammed Makkee Nasr (الشيخ محمد مكي نصر). This book is the first part of a three-part series on tajweed of the Glorious Qur'an. This part (part 1) consists of 9 chapters.

1. The first chapter is an introduction to tajweed, including: manners of the heart and external manners of recitation of the Holy Qur'an; the prostration of tilaawah; how to seek refuge with Allah before beginning recitation, allowed and not allowed ways of joining two surahs together, principles of tajweed; and the mistake (اللحن) and its categories.
2. The second chapter consists of the articulation points of the Arabic letters. This chapter includes pictorial representations of the face, tongue, and teeth, to help the student find the correct point of articulation.
3. The third chapter covers the rules of النون الساكنة (the un-voweled noon rules). The rules include: الإظهار (the clearness), الإدغام (the merging), الإقلاب (the change), and الإخفاء (the hiding)
4. The fourth chapter is that of الميم الساكنة (non-voweled meem) rules: الإخفاء (the hiding), الإدغام (the merging), and الإظهار (the obvious).
5. The fifth chapter is a short summary of the levels of the ghunnah.
6. The sixth chapter deals with the rules for اللام الساكنة (non-voweled lam).
7. The next chapter, the seventh, explains all the different مدود (lengthenings). Included in this chapter is المد الطبيعي وما يلحق به (the natural lengthening and what follows it in vowel counts), the medd caused by hamzah, including: مد البدل (the exchange medd), المد الواجب المتصل، (the required attached medd), والمد الجائز المنفصل (the separate allowed medd). The medd caused by sukoon is explained, and these include المد العارض للسكون (the lengthening with a presented sukoon), مد اللين (the leen medd), المد اللازم الكلمي (the required lengthening in a word), and finally والمد اللازم الحرفي (the required lengthening in a letter). An explanation of مد بسببين (the medd with two causes), and how to determine which one takes precedence is given.

8. Chapter eight is on sound and speech mechanisms and how differently voweled letters are formed (كيفية حدوث الحروف).
9. Chapter nine covers the qalqalah mechanism (آلية القلقلة).

Part two will cover, insha' Allah, صفات الحروف (the characteristics of letters), التفخيم والترقيق (the heaviness and lightness of letters), وأحكامها المتماثلين، المتجانسين، المتقاربين،والمتباعدين (the relationship of letters to each other and their categories such as likeness, closeness, same type, and different types, and their corresponding rules), and أحكام همزة الوصل (the rules for hamzat al-wasl).

Part three will include, by Allah's will, الوقف والابتداء (the stop and start), القطع والسكت (the cut off and the breathless stop), الوقف على أواخر الكلم (the stop on ends of words), الرسم في هاء التأنيث (the writing of the female هاء), المقطوع والموصول (the joined and separated), and الكلمات المخصوصة لحفص (words specifically for the recitation of Hafs).

The way of recitation that is covered in this book is حَفص عَن عَاصم مِن طَرِيق الشاطبية (the recitation of Al-Imaam Hafs as he learned from Al-Imaam 'Aasim, by the way of Al-Imam Ash-Shatabiyy). This way of recitation of the Prophet, صلى الله عليه وسلم , has been attributed to Imam Hafs, not because he invented it, but due to the fact that learning and reciting this way of recitation became famous at his hands. This is an authentic recitation of the Prophet,صلى الله عليه وسلم. Imaam Hafs bin Sulaymaan bin Al-Magheerah Al-Bazaaz, (حفص بن سليمان بن المغيرة البزاز), born in the year 90 and died in the year 180 Al-Hijara, رحمه الله تعالى, recited the complete Qur'an and was taught many different authentic ways of recitation by his sheikh, the Imaam of Kufah, (عاصم بن أبي النّجود)'Aasim bin Ubay An-Najood. Al-Imaam 'Aasim died in the year 127 Al-Hijara, رحمه الله تعالى. All of these ways were authentically transmitted from the Prophet, صلى الله عليه وسلم. The way of recitation of Hafs as he learned from his sheikh, 'Aasim, that has become widespread among the Muslims throughout the world is that made famous by Al-Imaam Ash-Shatabiyy(الإمام القاسم بن فيرُه الشاطبي) , who died in the year 590 Al-Hijara, رحمه الله تعالى. Al-Imaam Ash-Shatabiyy recorded this way in his famous prose, حِرزُ الأَمَاني وَوجهُ التهاني في القراءات السبع (Hirz Al-Amaanee wa Wajhu At-Tahaanee fi-l-Qira'aat as-sab'a), in which he gathered and wrote down the rules of the seven different qira'aat. The rules of recitation of this way (حَفص عَن عَاصم مِن طَرِيق الشاطبية) are covered in this book. The other authentic ways of Hafs, as learned from his teacher 'Aasim (حفص عن عاصم), are known as طريق الطيبة (tareeq at-tayyibah), and are not covered in this book, but mentioned occasionally.

Acknowledgments

Although there are many to thank for assistance in this endeavor, there are those who I need to specially thank. After Allah, the Exalted, of course, I have special gratitude to Ash-Sheikh Dr. Ayman Swayd and Dr. Ashraf Mohammed Fuad Tal'at, who went over the text of the book and helped greatly in the Arabic, English, and technical areas. My heartfelt thanks go to my beloved teacher, Ash-Sheikhah Rehab Shaqaqi, who advised me many times on the content of the technical issues of tajweed, and taught me enormous amounts of knowledge and about the manners of the people of the Qur'an. I also wish to thank Ustazah Sakayna Albani, who went over the Arabic and the English, and gave me valuable comments on both, including formatting suggestions. I have a great deal of gratitude to Brother Hasan Bateson, who gave mountains of technical advise on computer usage. The students at Dar Al-Huda, especially my first class of students who were with me for three years, and had to bear all the mistakes and growing pains of the book, deserve special thanks. Finally, I thank my dear husband for all the moral, financial, and other support he has given to me throughout this and all my projects in the Qur'an. I pray that Allah will grant all of the above, and all who helped in any other way in this book with the highest Paradise, and remove from them all fear on the Day of Reckoning.

I ask Allah, the Exalted, that this book will be useful for English speaking students of the Qur'an, in their endeavor to learn recitation of the Qur'an as it was revealed to the last of all Prophets, Prophet Mohammed, صلى الله عليه وسلم, and that Allah will make easy for them the recitation of His Words.

I finally ask that any errors found in this book, in content or typing, be pointed out to the author or publisher so that it can be reviewed and appropriate corrections be made.

﴿ وَءَاخِرُ دَعْوَىٰهُمْ أَنِ ٱلْحَمْدُ لِلَّهِ رَبِّ ٱلْعَٰلَمِينَ ﴾ [يونس: ١٠]

Kareema Carol Czerepinski

June 16, 2000, ١٦ ربيع أول ١٤٢١

إسناد الإمام حفص إلىٰ رسول الله ﷺ

ربُّ العِزَّة تبارك وتعالىٰ

جبريل عليه السلام

رسول الله ﷺ

عبد الله بن مسعود الهُذليّ (ت ٣٢ هـ)	أُبَيّ بن كعب الأنصاريّ (ت ٣٥ هـ)	زيد بن ثابت الأنصاريّ (ت ٤٥ هـ)	عثمان بن عفّان القُرَشيّ (ت ٣٥ هـ)	عليّ بن أبي طالب الهاشميّ (ت ٤٠ هـ)	عثمان بن عفّان القُرَشيّ (ت ٣٥ هـ)	عبد الله بن مسعود الهُذليّ (ت ٣٢ هـ)

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عاصم ابن أبي النَّجود ، أبو بكر الكوفيّ (ت ١٢٧ هـ)

حفص ابن سليمان بن المغيرة الأسَديّ الكوفيّ (٩٠ ـ ١٨٠ هـ)

إسناد المؤلِّفة بالقرآن الكريم برواية حفص من طريق الشاطبيَّة

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١٢	عليّ بن محمد ابن غانم المقدسيّ (ت ١٠٠٤ هـ)
١١	عبد الرحمن بن شحاذة اليمنيّ (ت ١٠٥٠ هـ)
١٠	محمد بن قاسم البَقَريّ (ت ١١١١ هـ)
٩	أحمد بن رجب البَقَريّ (ت ١١٨٩ هـ)
٨	عبد الرحمن بن حسن الأُجهوريّ (ت ١١٩٧ هـ)
٧	إبراهيم بن بدويّ بن أحمد العبيديّ
٦	أحمد بن رمضان المرزوقيّ الحسنيّ (ت ١٢٦٢ هـ)
٥	أحمد الرفاعيّ الحلوانيّ (ت ١٣٠٧ هـ)
٤	محمد سليم الرفاعيّ الحلوانيّ (ت ١٣٦٣ هـ)
٣	عبد العزيز عيون السود (ت ١٣٩٩ هـ)
٢	أيمن رشدي سُوَيْد
١	رحاب محمد مفيد شقفيّ
	كريمة كارول سِرْبِنْسكي

There are a few markings in the copies of the Qur'an that need to be understood by the student of the Qur'an.

(ه)	The first one is called, الصفر الْمُسْتَدِير, (the round zero) and it is sometimes found over the following three letters, الألف، الواو، والياء (alif, wow, and ya'). When any of these letters has the above symbol over it, the letter is not pronounced in any case; meaning it does not matter if we are stopping or continuing, we do not pronounce this letter. Examples of this are found in: ﴿ أُوْلَٰٓئِكَ ﴾: ﴿ بِأَيْيْدٍ ﴾: ﴿ مِن نَّبَإِي۟ ٱلْمُرْسَلِينَ ﴾
(0)	The second marking to be noted is referred to as الصفر الْمستطيل القائم (the standing oblong zero). This marking is found on some ألف (alif) that are at the end of a word, and the following word starts with a vowel. When we see this marking we read the alif when stopping on this word, but eliminate the alif in pronunciation when continuing reading, joining the word with the next word, but without the alif. . The following are examples of this: : ﴿ قَالَ أَنَا۠ خَيْرٌ مِّنْهُ ﴾: ﴿ لَّٰكِنَّا۠ هُوَ ٱللَّهُ رَبِّى ﴾
(ـْ)	The third mark that is important to know is that of a سكون (sukoon). This marking is that of the head part of the letter خاء, without the normal dot on it. The reason for this symbol is that it originates from the word "خفيف"(light), which starts with a "خ". This mark is found when there is no vowel on a letter, and it is pronounced clearly. Such as in: : ﴿ قَدْ سَمِعَ ﴾ : ﴿ مِّنْ خَوْفٍ ﴾: ﴿ وَخُضْتُمْ ﴾

When no vowel marking is on a letter, it has no vowel sound, but it is not pronounced clearly. This concept, and how to pronounce these letters will be introduced and explained in the book.

Another type of marking is the small letters that are found in some Qur'anic words. There are four different letters that are sometimes small, written in some words of the Qur'an. They are: الألف، الياء، الواو والنون. We recite these letters like any other large sized letter. There is no difference in the way they are recited. .

﴿ ٱلرَّحْمَـٰنِ ﴾ :

There are many words in the Qur'an that have a small alif. The word above has a small alif (called الألف الخنجرية or dagger alif) between the ميم and the نون. There is no vowel corresponding to this letter.

﴿ يُخَوِّفُ ٱللَّهُ بِهِۦ عِبَادَهُۥ ﴾ ﴿ يُحْـِۧى ﴾

There are many occurrences of the small ياء in the Qur'an. In the examples above, the two words have the symbol for a small ياء (similar to a lesser than sign). The word on the left has the small ياء between the حاء and the written ياء. We can see that there is a kasrah accompanying this letter. In the example on the right, there is a small ياء written after the letter هاء of the word "بِهِ". This ياء is only recited when continuing reading this word with the word following it (if you stopped on this word, you would not recite the small ياء).

﴿ كِتَـٰبَهُۥ بِيَمِينِهِۦ ﴾: ﴿ دَاوُۥدَ ﴾ :

There is a small واو written in each of these two examples, one within the word (the word on the left), and one at the end of the word. In the word on the left, we pronounce the small واو whenever reciting the word. The small واو that is at the end of the first word of the right hand example is pronounced only when continuing on from this word to the following word (if you stopped on this word, you would not pronounce the small واو).

﴿ نُـۨجِى ﴾

The fourth word has a small نون written between the first normal sized نون and the جيم. There is no vowel with this letter. This small نون occurs only once in the Qur'an, verse 88 of سورة الأنبياء.

In **all** of these cases we pronounce the small letter with the corresponding vowel, if there is one, and include it like any other letter in the word.

Chapter One

مقدمة لتجويد القرآن

Introduction to tajweed of the Qur'an

Manners when reading the Qur'an

Manners of the Heart	External Manners
A. Understanding the origin of the words This is an indication to the greatness of the words being read, and the bounty of Allah, Glorified is He, to His creation when He addressed His creation with these words.	**A. Purity of body and clothes and place.** (Using sawak. Facing the Qiblah.)
B. Placing into the heart the understanding that these words are not the words of man. Through this, the reader should think about the characteristics of Allah, the Exalted.	**B. Seeking refuge from the rejected Satan and reading the basmalah.** (Not reading when yawning.)
C. Presence of the heart while reading. Through this, the reader should discard other thoughts while reading the Qur'an.	**C. Avoiding cutting off reading to talk with people.**
D. Pondering the meaning. There is no goodness in worship without understanding or in reading the Qur'an without pondering its meaning	**D. Stopping at an 'aayah of warning and seeking protection with Allah,** and stopping at a verse of mercy and asking The Merciful for His Bounty.
E. Understanding the meaning. This means interacting and reacting with your heart to every 'aayah in an appropriate manner.	**E. Humbleness and crying when reading.**
F. Individualization. This means that the reader feels that every message in the Qur'an is meant especially for him personally.	

Imam An-Nawwawi may Allah be Merciful to him said: Crying when reading the Qur'an is a characteristic of those who know Allah (meaning, they know Him through His names and Characteristics) and the feelings of the righteous. Reading the Qur'an (التِّلاوَة) is either out loud in which tajweed is obvious, or silently in which the reading should be audible to the reader or to those near the reader. In the case of looking at the Qur'an with the two eyes without moving the parts responsible for speech, and without pronouncing every letter from its articulation point with observation of the letters' characteristics, this is not قِرَاءَة (reading) and not تِلاوَة. It could possibly be called اطِّلاع "looking" but not تِلاوَة or قِرَاءَة

Prostrations of reading سجود التّلاوة

The prostration of tilawah is legislated for the reader and the listener in obedience to the Merciful, and in contradiction to Satan. The Messenger of Allah صلى الله عليه و سلم said, "If a son of Adam reads a verse of prostration and prostrates, Satan withdraws crying and saying, 'Woe to me, the son of Adam was ordered to prostrate and he prostrated, and for him is Paradise, and I was ordered to prostrate and I disobeyed and the Fire is for me.'" Related by Muslim

There are fourteen places in the Qur'an where we are asked to prostrate.

1- الأعراف The end of surah Al-A'araaf

2- الرعد Verse 15 of surah Al Ra'ad

3- النحل Verse 50 of surah An-Nahl

4- الإسراء Verse 109 of surah Al- Israa'

5- مريم Verse 58 of surah Maryam

6- الحج Verse 18 of surah Al-Hajj

7- الحج Verse 77 of surah Al Hajj

8- الفرقان Verse 60 of surah Al-Furqan

9- النمل Verse 26 of surah An-Naml

10- السجدة Verse 15 of surah As-Sajda

11- فصلت Verse 38 of surah Al-Fusilat

12- النجم Verse 62 of surah An-Najm

13- الانشقاق Verse 21 of surah Al-Inshiqaq

14- العلق Verse 19 of surah Al-A'laq

The symbol in most copies of the Qur'an for an 'aayah of prostration is: ۩

Seeking refuge and Saying the "basmalah" الاستعاذة و البسملة

The meaning of: الاستعاذة is "asking for refuge, or protection" When the reader says:

"أعوذُ باللّهِ مِنَ الشّيْطانِ الرَّجيمِ" he is seeking the protection and refuge with Allah from Satan before starting to read. Allah in the Qur'an said

فَإِذا قَرَأْتَ الْقُرْآنَ فَاسْتَعِذْ باللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ سورة النحل: ٩٨

(and when you read the Qur'an seek refuge with Allah from the rejected Satan) An-Nahl 98.

1- If the reader is reciting silently or alone, he should seek refuge silently.

2- If one is about to pray, seeking refuge is also done silently.

3- If one is reading aloud, and others are present that will hear the recitation, the seeking of refuge is done out loud.

4- If the reading is done by turns (as in a classroom situation), the first reader seeks refuge out loud and the rest do it silently.

5- If the reading is cut off by coughing, sneezing, or by talk referring to the reading or meaning of the verses, then there is no need for repeating the seeking of refuge.

6- If the reading is cut off by work or normal conversation, or by eating, then the seeking of refuge should be repeated before beginning to read the Qur'an again.

الْبَسْمَلَة , He who says "بِسْمِ الله" has said the basmalah. The proper way to say the basmalah is

بِسْمِ ٱللَّهِ ٱلرَّحْمَـٰنِ ٱلرَّحِيمِ

It is necessary to read it before the beginning of every surah of the Qur'an with the exception of "التوبة" which is also called" براءة". The reason for not saying the basmalah at the beginning of this surah is generally agreed to be due to the content of the surah, which orders the Muslims to fight the non-believers. When beginning to read the Qur'an with this surah, but not at the beginning of the surah, the reader then has the choice of saying the basmalah or not, after seeking refuge with Allah from Satan.

حالات الاستعاذة مع البسملة مع السورة Ways of Seeking refuge with the basmalah and with the surah

If the reader wishes to start his reading at the beginning of a surah, he needs to seek refuge, say the basmalah and then recite the surah. There are four ways of doing this.

1. قَطْعُ الجَمِيع (Cutting all three off from each other). Meaning seeking refuge, stopping, saying the basmalah, stopping, and then starting the surah.

2. وَصْلُ الجَمِيع (Joining all three with each other). Seeking refuge, saying the basmalah, and starting the surah all in one breath without stopping.

3. وَصْلُ البَسْمَلَةِ بالسورة (Joining the basmalah and the beginning of the surah). This means seeking refuge, then stopping, then saying the basmalah and the beginning of the surah in one breath.

4. وصلُ الاستعاذة البَسْمَلَة (Joining seeking refuge with the basmalah). This means the seeking of refuge and the basmalah are joined with one breath, then the reader stops then starts the surah.

البسملة بين السورتين

أَثْبَــتَ حَفْــصٌ البَسْــمَلَةَ بَــيْنَ السُّــورَتَيْن Hafs (the Qur'an reader whose way of reading we are studying) always read the basmalah between two surahs (ســـورتين) when reading the Qur'an except between Al-Anfal and at Tawba. There are four ways of finishing one surah and continuing on to the next. Three of them are allowed, and one is not allowed.

1. قَطْعُ الكُـلّ (Separating all of them). The reader finishes the surah, then stops and takes a breath, reads the basmalah, stops and takes a breath, then reads the beginning of the next surah. As in the following example:

   ﴿ وَمِن شَـرِّ حَاسِدٍ إِذَا حَسَـدَ ۝ ﴾ بِسْمِ ٱللَّهِ ٱلرَّحْمَٰنِ ٱلرَّحِيمِ ﴿ قُلْ أَعُوذُ بِرَبِّ ٱلنَّاسِ ۝ ﴾

2. وَصْــلُ الكُـلّ (Joining all of them). The reader ends the surah, joining the last word (with the appropriate vowels) with the basmalah, continuing with the same breath the reader then joins the basmalah with the beginning of the next surah. As in:

   ﴿ وَمِن شَـرِّ حَاسِدٍ إِذَا حَسَـدَ ۝ ﴾ بِسْمِ ٱللَّهِ ٱلرَّحْمَٰنِ ٱلرَّحِيمِ ﴿ قُلْ أَعُوذُ بِرَبِّ ٱلنَّاسِ ۝ ﴾

3. وصل البســملة بــأول الســورة In this way the reader finishes the last verse of the surah, stops and takes a breath, then reads the basmalah joining it (with the corresponding vowels) in the same breath with the beginning of the next surah. As in:

   ﴿ وَمِن شَـرِّ حَاسِدٍ إِذَا حَسَـدَ ۝ ﴾ بِسْمِ ٱللَّهِ ٱلرَّحْمَٰنِ ٱلرَّحِيمِ ﴿ قُلْ أَعُوذُ بِرَبِّ ٱلنَّاسِ ۝ ﴾

4. الوَجْــهُ الَّــذِي لا يَجُــوز : وَصْــلُ البَسْــمَلَةِ بــآخِرِ السُّــورَةِ والوقــف،ثُمَّ البَــدْء بالسُّــورَةِ الثانيــة. Here, the reader would join the end of the surah with the basmalah, then stop and take a breath, then start reading the next surah This incorrect way leads the listener to imagine that the basmalah is the last aayah of the surah that was just finished.. **This is not allowed.**

مَرَاتِبُ القِرَاءَة

مَرَاتِبُ القِرَاءَة ثلاثة هي: **There are three levels of reading the Qur'an**

1. التحقيــق It is reading the Qur'an slowly and with serenity while pondering the meaning and observing the tajweed rules, giving each letter its rights as to characteristics and articulation points, lengthening the letters of madd, which must be lengthened, and not lengthening that which is not supposed to be lengthened. It is to recite the heavy letters heavy and the light letters light (التَّفْخِيم و التَّرْقِيق) as required by the tajweed rules. This is the best level of reading.
2. الْحَدْر It is a swift method of reading the Qur'an with observation of the rules of tajweed. The reader then must be careful not to cut off the lengthened letters, not to do away with the ghunnah, and not to shorten the vowels to the point that the reading is not correct.
3. التَّدْوِير هُوَ القِرَاءَةُ بِحَالَةٍ مُتَوَسِّطَةٍ بَيْنَ مَرْتَبَتَي التَّرْتِيل و الْحَدْر It is reading at a level between the two above levels, while preserving and observing the rules of tajweed.

Principles of tajweed مبادئ علم التجويد

One who wishes to learn a science needs to know its principles so that he will gain insight into the sought science. There are several principles in the science of tajweed that should be understood:

1. **Its definition** By linguistic definition: Betterment

   تعريفه في اللغة : هو التَّحْسِين

   Applied definition: Articulating every letter from its articulation point and giving the letter its rights and dues of characteristics.
   حَقُّ الْحرْف Rights of the letters are its required characteristics that never leave it. مُسْتَحَقُّ الْحَرْف The dues of the letters are it presented characteristics that are present in it some of the time, and not present at other times. i.e. the idgham

   في الاصطلاح: هُوَ إخراجُ كُلِّ حَرفٍ مِنْ مَخْرَجِهِ، وإعْطاؤه حَقَّه و مُستَحَقَّه مِنَ الصِّفَات.

2. **Its formation** The words of the Glorious Qur'an and some said Honorable Hadiths also.

   مَوْضُوعُهُ كَلِمَاتُ القُرآنِ الكَرِيمِ، وزَادَ البَعضُ: الْحَدِيثَ الشَّرِيفَ أيضاً.

3. **Its fruits** It is preserving the tongue from mistakes in pronunciation of the Glorious Qur'an during reading.

   ثَمَرَتُهُ صَوْنُ اللِّسَانِ عَنِ اللَّحْنِ فِي لَفْظِ القرآنِ الكريمِ حالَ الأداءِ.

4. **Its precedence** It is one of the most honored of sciences and one of the best of them due to its relation to Allah's words.

   فَضْلُه هو مِنْ أشْرَفِ الْعُلُومِ وَ أفْضَلِها، لِتَعلُّقِهِ بِكَلامِ اللهِ تَعَالَى.

5. **Its place within the sciences** It is one of the Islamic Law sciences that are related to the Glorious Qur'an.

   نِسْبَتُهُ مِنَ العُلُومِ . هُوَ أحَدُ العُلُومِ الشَّرعِيَّةِ الْمُتَعَلِّقَةِ بالقرآنِ الكريمِ

6. **Its founder** The rule setter from the practical point of view is the Messenger of Allah صَلَّى اللهُ عَلَيهِ وسَلَّم because the Qur'an was revealed to him from Allah, the most High, with tajweed, and he, صلى الله عليه وسلم, was instructed on it from the Trustworthy, Jibreel, peace be upon him. He taught it to his companions, who then taught it to their followers and so on until it came to us by these chains. The rule setters from the scientific point of view are the scholars of Qur'anic sciences, such as Abu 'Ubaid Al-Qasim bin Sallaam.

   وَاضِعُهُ الواضِعُ لَهُ مِنَ النَّاحِيَةِ العَمَلِيَّةِ هُوَ رَسُولُ اللهِ صَلَّى اللهُ عَلَيهِ وَسَلَّمَ، لأنَّ القُرآنَ أُنزِلَ عَلَيهِ مِن عِندِ اللهِ تعالى

7 **<u>Its precept</u>** Knowledge of tajweed is فرض كفايـة (fardh kifayaah), meaning some of the Muslim community must know it, and its application is فرض عين (fardh 'ain), required by all Muslims (men and women) who have the complete Qur'an or part of it memorized, even if only one surah.

حُكْمُهُ العِلْمُ بِهِ فَرْضُ كِفَايَةٍ، وَالعَمَـــلُ بِهِ فَرْضُ عَيْنٍ عَلَى كُلِّ مُسْلِمٍ وَمُسْـــلِمَةٍ يَحْفَظَانِ القُرْآنَ كُلَّهُ أَو بَعْضَـــهُ وَلَـــوْ سورة واحدة.

8 **<u>Reasons for its rules :</u>** Guarding the Glorious Qur'an and preserving it from distortion. The Arabs mixed with non-Arabs after the spread of Islam, and the Muslims feared that the Arab tongue would become corrupted with this intermixing. It then became mandatory for rules to be put down that would preserve the Quranic reading from mistakes, and guarantee the reader of the Qur'an integrity of pronunciation.

أَسْبَابُ وَضْعِهِ

9 **<u>Its principles</u>** The knowledge of tajweed is contingent on four matters:

قواعده يَتَوَقَفُ عِلْمُ التَّجْوِيدِ عَلَى أَرْبَعَةِ أُمُورٍ:

1- Knowledge of the articulation points of the letters

2- Knowledge of the characteristics of the letters

3- Knowledge of what rules change in the letters due to the order of letters

4- Exercising the tongue and a lot of repetition.

اللحن

اللَّحْـــنُ : هُـــوَ الْخَطَـــأُ وَالْمَيـــلُ عَـــنِ الصَّـــوَابِ عِنـــدَ القِـــرَاءَةِ

It is defined as a mistake and deviation from correctness when reading.

أقســـامه: يَنْقســـم اللّحـــنُ إلى قِسْـــمَيْنِ هُمـــا

Its divisions : It is divided into two divisions which are:

1. لَحْنٌ جَلِيٌ ظَاهِرٌ (Obvious and clear mistakes)

It is a mistake that occurs in the pronunciation that affects the accuracy of the reading, even if the mistake occurs in the meaning or not. This type of mistake occurs in the make up of the word or in the letters, i.e. the reader pronounces الطاءَ (تاءً) أو (دالاً). The mistake can also occur in the vowels where one vowel is read as a completely different one, for example: يُبْدِلَ الضَّمَّةَ فَتْحَةً أوْ كَسْرَةً، أوْ يُبْدِلَ الفَتْحَةَ كَسْرَةً، أوْ يُبْدِلَ الكَسْرَةَ فَتْحَةً etc.
Changing a dhammah to a fat-h or kasrah, or changing the fat-h to kasrah, or a kasrah to fat-h.
It can also be that the mistake occurs with the sukoon being read like one of the three vowels. This category is named obvious and clear because it is easy for readers and scholars of the language to know the mistakes and point them out.

2. لَحْنٌ خَفِيٌّ مُسْتَتِرٌ Obscured and hidden mistakes

It is a mistake that takes place in the pronunciation that pierces the reading, heard by an accomplished reader, and is not a mistake in the meaning, or in the language or in the grammar. Only those who have knowledge of Qur'an reading, recognize these mistakes.

يَنْقَسِمُ هَذا النَّوْعُ إلى قِسْمَيْنِ: This type of mistake has two divisions

The first: Mistakes only known by those knowledgeable in Qur'an reading, such as leaving out an idgham إدغام .

The second: Mistakes only known by skilled readers of the Qur'an, such as unwanted repetition of the راء. Included in this category is the mistake of reading the dhammah as between a dhammah and fat-hah, in that the two lips are not circled, nor are they protruded forward as is required in a correct dhammah. This is especially prevalent in the following words: "قُلْ", "أَنْتُمْ", "عَلَيْكُمْ"The kasrah also can be mistakenly read in-between a kasrah and a fat-hah. This is especially prevalent in the following words: "عَلَيْهِمْ"، "بِهِ". We must try as much as possible to avoid making the mistakes within both these categories, and must certainly never commit them purposely.

Chapter Two

مخـــارج الـحـروف

The Articulation Points of the letters

General definitions:

تَعْرِيفُ الْمَخَارِجِ: جَمْعُ مَخْرَجٍ

The singular of articulation points (مخارج) in Arabic is: **مَخْرَج**

المخـــرج: هُــــوَ مَحَــلُّ خُــرُوجِ الْحَــرْفِ عِنْــدَ النُّطْــقِ بِـــهِ تَمَــيُّزِهِ عَــنْ غَـــيْرِهِ

The articulation point: It is the place of emitting the letter when pronouncing it that differentiates that specific letter from other letters

الحـــــرف: هُـــوَ صَـــوْتٌ اعْتَمَـــدَ عَلَـــى مَخْـــرَجٍ مُحَقَّـــقٍ أَوْ مُقَـــدَّرٍ.

The letter: is a sound that relies on a specific or approximate articulation point.

Articulation points are of two kinds:

1 - **الْمَخْرَجُ الْمُحَقَّقُ:** هُوَ الَّذِي يَعْتَمِـدُ عَلَـى جُـزْءٍ مُعَيَّـنٍ مِـنْ أَجْـزَاءِ الْحَلْـقِ أَوِ اللِّسَـانِ أَوِ الشَّـفَتَيْنِ

Specific articulation point: It is that which relies on a specific place of the areas of the throat, tongue or the two lips.

2- **المخرج المقدر:** هُوَ الَّذِي لا يَعْتَمِـدُ عَلَـى جُـزْءٍ مُعَيَّـنٍ مِـنْ أَجْـزَاءِ الْحَلْـقِ أَوِ اللِّسَـانِ أَوِ الشَّـفَتَيْنِ

Approximate articulation point: It is that which does not rely on a specific place from the areas of the throat, or the tongue, or the two lips.

يَنْطَبِـــقُ ذَلِـــكَ عَلَـــى الْحُـــرُوفِ الَّـــذِي تَخْـــرُجُ مِنْـــهُ حُـــرُوفُ الْمَـــدِّ الثَّلاثَـــة

This approximate articulation point is applied to the lengthened letters that come from the empty space in the mouth and throat.

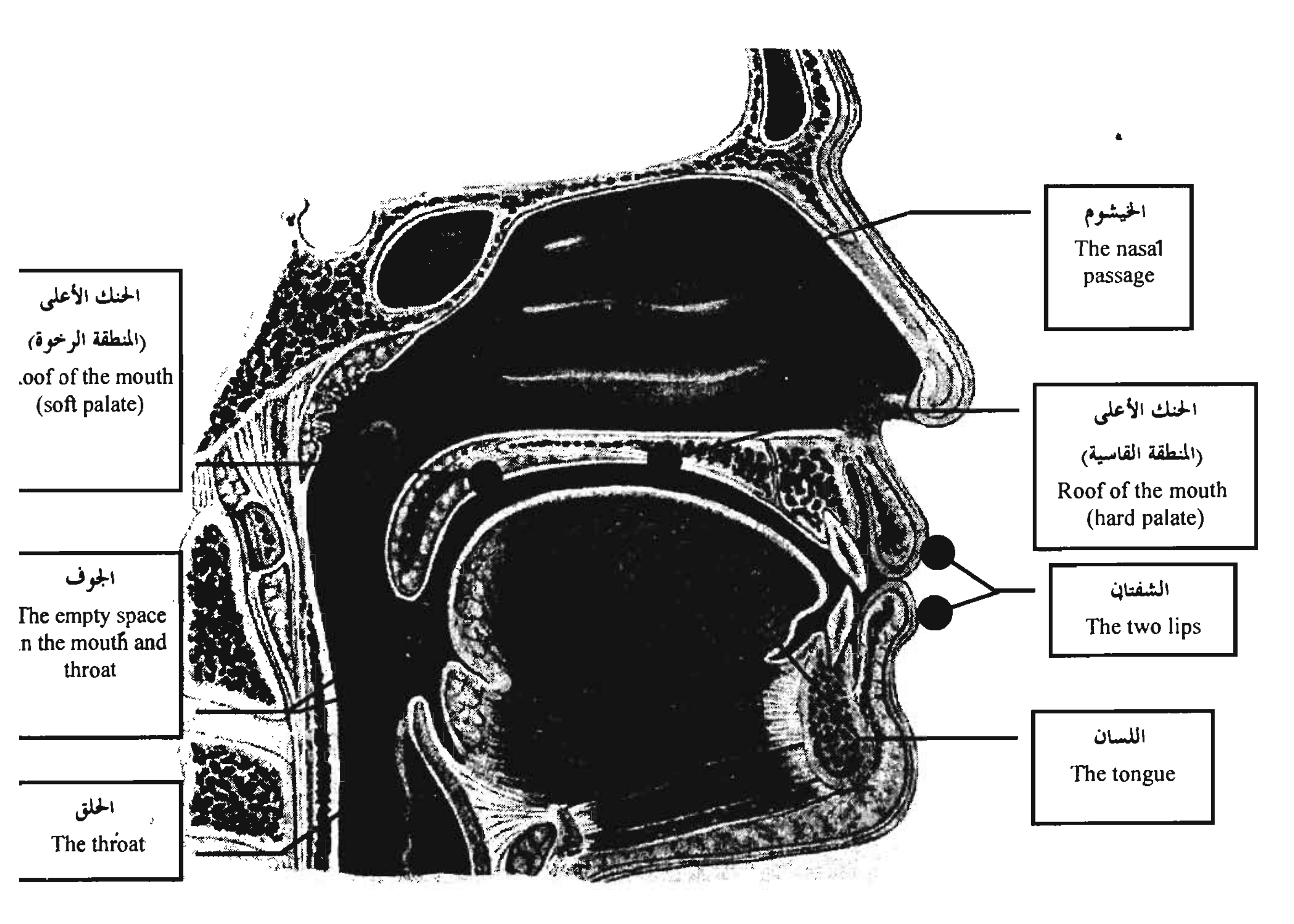
There are several ways to pinpoint the articulation point of a letter:

1. Say the letter without any vowel sound (with a sukoon) or say the letter with a shaddah, which is a better way than just a sukoon; the first saakin, the second with the vowel that occurs with the shaddah. The symbol of the shaddah (شَدَّة) is: ّ
2. Precede the non-voweled letter with a hamzah with any vowel sound you choose on the hamzah.
3. We then pronounce the letter and hear the sound, when the sound is cut off that is the articulation point.

The scholars laid out five major areas that have within them the different articulation points, which are a total of 17. The five major areas are:

1. الْجَوْفُ: وفيهِ مَخْرَجٌ وَاحِدٌ لِحُرُوفِ الْمَدِّ الثَّلاثَةِ **The empty space in the mouth and throat** has in it one articulation point for the three lengthened letters.
2. الحلق: وَفِيهِ ثَلاثَةُ مَخَارِجَ لِسِتَّةِ حُرُوف مَوَزَّعَةٍ عَلَى أَقْصَى وَوَسطِ وأدْنَى الحلق (**The Throat**): It has three articulation points for six different letters which are pronounced from the deepest, middle, and closest part of the throat.
3. اللِّسَان: وَفِيْهِ عَشَرَةُ مَخَارِجَ لِثَمَانِيَةَ عَشَرَ حَرْفاً (**The Tongue**): It has ten articulation points for eighteen letters.
4. الشَّفَتَان : وَفِيْهِما مَخْرَجان لأَرْبَعَةِ حُرُوف (**The Two Lips**): They have two articulation points for four letters.
5. الْخَيْشُوم: وَهُوَ خَرْقُ الأَنْفِ الْمُنْجَذِبُ إلى دَاخِلِ الْفَمِ. وَفِيْهِ مَخْرَجٌ وَاحِدٌ لِلْغُنَّةِ (**The Nose**): From the hole of nose towards the inside of the mouth, here there is one articulation point, that of the ghunnah

Areas of Articulation



الْجَوْفُ	The empty space in the throat and mouth

الألف، الواو، والياء المدية

الْجَـــــوْفُ: هُــــــوَ الْخَـــــــلاءُ الدَّاخِـــــــلُ فِي الْحَلْـــــــقِ وَالْفَـــــــمِ.

The empty space in the throat and mouth

The empty space in the mouth and throat is a place and an articulation point at the same time. The three medd letters originate from this non-specific area, these letters are: حروف المد الثلاثة:

الألِفُ السَّاكِنَةُ الْمَفْتُوحُ مَا قَبْلَهَا The alif with a sukoon preceded by a letter with a fathah.

الْوَاوُ السَّاكِنَةُ الْمَضْمُومُ مَا قَبْلَهَا The wow with a sukoon preceded by a letter with a dhammah.

الْيَاءُ السَّاكِنَةُ الْمَكْسُورُ مَا قَبْلَهَا The ya' with a sukoon preceded by a letter with a kasrah.

These three medd letters do not have a specific space that they finish at like all the other letters do, instead these letters finish with the stopping of the sound. Sheikh Al-Jazaree[1] indicated this in his work known in short as الجزرية, the full name is:

مَنْظُومَةُ الْمُقَدِّمَةِ فِيمَا يَجِبُ عَلَى قَارِئِ الْقُرْآنِ أَنْ يَعْلَمَه

مَخَارِجُ الْحُرُوفِ سَبْعَةَ عَشَرْ عَلَى الَّذِي يَخْتَارُهُ مَنِ اخْتَبَرْ

لِلْجَوْفِ: أَلِفٌ وَأُخْتَاهَا، وَهِي حُرُوفُ مَدٍّ لِلْهَوَاءِ تَنْتَهِي (١٠)

The articulation points of the letters are 17, according to those who chose it by examination. The جوف has the alif and its two sisters and they; are the medd letters, that stop with the air.

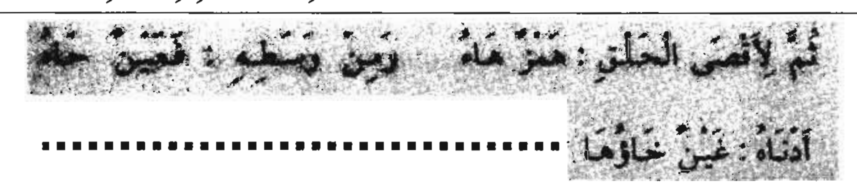
[1] Al-Imam Mohammed bin Mohammed bin Mohammed bin Ali bin Yousef bin Al-Jazaree, also known as "Abu Al-Kair" (The father of goodness), one of the greatest scholars of Qur'anic recitation and the qira'aat (different ways of recitation). He was born on the night of the 27th of Ramadhan, 751 Al-Hijarah, in Damascus. He finished memorizing the Qur'an at 13 years of age, and started leading prayers when he was 14. He learned the qira'aat by the age of 15. He traveled to Mecca for Hajj, and to Egypt, and met up with many scholars and recited to them. He also studied Hadeeth and Fiqh. After he became a scholar of his own right, many students recited the Qur'an to him, to get approval of their recitation. He wrote several teaching prose (منظومات) concerning tajweed and different books researching and authenticating the different qira'aat. He died, May Allah be merciful to him, in the year 833 Al-Hijarah.

The Throat الْحَلْق

الهمزة، الهاء، العين، الحاء، الغين، الخاء

ثَلاثَةُ مَخَارِجَ لِسِتَّةِ حُرُوف هِـــــي: There is in the throat three articulation points for six letters. These three areas are:

1. أقْصَـى الْحَلْــق The deepest part of the throat, meaning farthest from the mouth and closest to the chest. From here two letters are articulated: الهمزة و الهاء,
2. وسط الحلق The middle of the throat is where two other letters emerge العين و الحاء (ع ح)
3. أدنى الحلــق The closest part of the throat, meaning closest to the mouth. From here two letters الغين و الخاء (غ خ) emerge. Sheikh Al-Jazaree referred to the throat letters in his work: مَنْظُومَة: الْمُقَدِّمَة فِيمَا يَجبُ عَلى قَارِئ القُرْآن أنْ يَعْلَمَه



Then from the lowest part of the throat, ء, هاء, and from its middle then the ع ح, its closest [the throat's area closest to the mouth], and غ and its خ

The Tongue اللِّسَان

وَفِيــهِ عَشْــرَةُ مَخَــارِجَ لِثَمَانِيَــــةَ عَشْــــرَ حَرْفــاً مُوَزَعَـــةٍ عَلـــى أرْبَعَـــةِ أجْـــزَاء هِــــي:

It has ten articulation points for eighteen letters: These ten articulation points are distributed over four areas of the tongue, which are:

1. أقْصَى اللسَان

Deepest part of the tongue

2. وَسَط اللسان

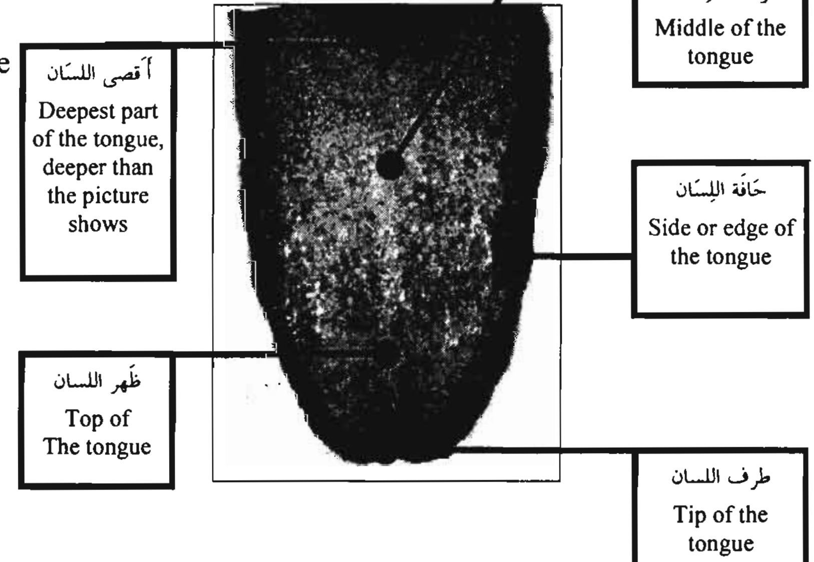
Middle of the tongue

3. حَافَة اللسان

The edge (side) of the tongue

4. طَرَف اللسان

Tip of the tongue



Deepest part of tongue أَقْصَى اللِّسَان

القاف

تَخْـرُجُ مِـنْ أَقْصَـى اللِّسَـان مَـعَ مَـا يُحَاذِيـهِ مِـنَ الْحَنَـكِ الأَعْلَـى مِـن الْمَنْطِقَـة الرِّخْـوَة

From the deepest part of the tongue and what lies opposite to it of roof of the mouth (the soft palate).

الكاف

تَخْرُجُ مِن أَقْصَى اللِّسَان مَعَ مَا يُحَاذِيهِ مِنَ الْحَنَكِ الأَعْلَى مِنَ الْمَنْطِقَةِ الْقَاسِيَةِ. تَحت مَخْرَجِ القَاف قليـلاً، وَهِـيَ أَقْرَبُ إِلى مُقَدَّمِ الْفَمِ وَ أَبْعَدُ عَنِ الْحَلْقِ مِنَ القَاف.

From the deepest part of the mouth and what lies opposite to it of the roof of the mouth (the hard palate). The kaf is "under" the Qaf a little, meaning closer to the mouth and farther from the throat than the قاف.

Sheikh Al-Jazaree said the following regarding the articulation point of the Qaf and Kaf:

> وَالْقَافُ: أَقْصَى اللِّسَانِ فَوْقُ، ثُمَّ الْكَافُ ....
>
> أَسْفَلُ ....
>
> And the قاف, the deepest part of the tongue above [meaning looking from the mouth inside the mouth, that the قاف is deeper], then the كاف lower [meaning closer to the mouth].

Middle of the tongue وَسَطُ اللِّسَانِ

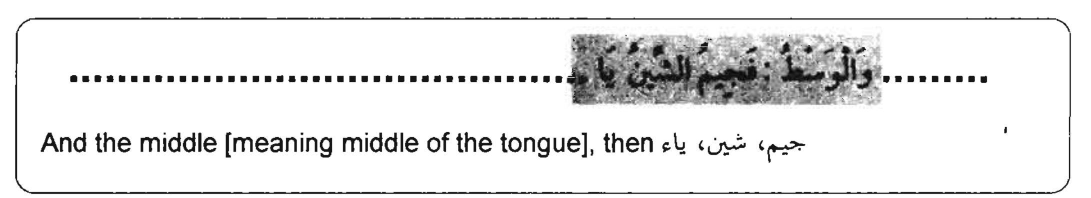
الجيم، الشين، الياء غير المدية

وَفِيهِ مَخْرَجٌ وَاحِدٌ لِثَلاثَةِ حُرُوفٍ هِيَ Three letters are articulated from here, they are:

الجِيمُ وَالشِّينُ وَالْيَاءُ غَيْرُ الْمَدِّيَّةِ

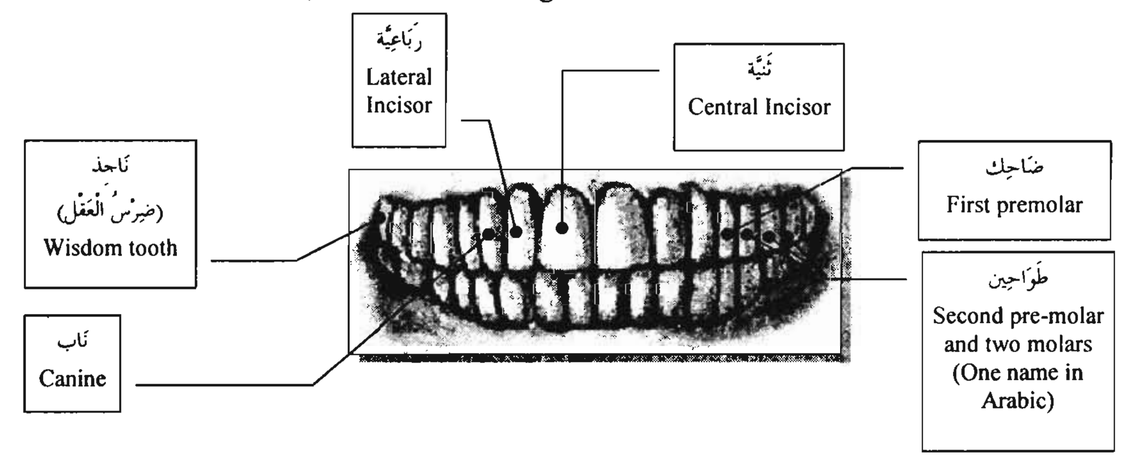
تَخْرُجُ مِن وَسَطِ اللِّسَانِ مَعَ مَا يُحَاذِيهِ مِنَ الحَنَكِ الأَعْلَى .These letters are emitted from the middle of the tongue and the roof of the mouth that lies opposite to it.

These letters are called "الْحُرُوفُ الشَّجْرِيَّةُ" because they are articulated from the center of the mouth, or the middle of the mouth. Sheikh Al-Jazaree said the following about these letters:



And the middle [meaning middle of the tongue], then جيم، شين، ياء

Before the rest of the articulation points of the tongue are discussed the teeth and their names in Arabic and English will be explained. It is very important to know these in order to comprehend where each letter is being articulated. Adults normally have 32 teeth, some people have less than this. The following picture gives the names and locations of the teeth, in Arabic and English.



The incisors, (الثَّنَايَا) are four in total, two on top and two on the bottom. The singular form of this word in Arabic is ثَنِيَّة and the plural form is ثَنَايَا. When there is a reference to two of the incisors (almost always referring to the two top incisors), the Arabic word is ثَنِيَّتَيْن . The Arabic word for upper is عُلْيَا, or when the reference is concerning two upper teeth the Arabic word is " عُلْوِيَّتَيْن ". The lateral incisors, or الرَّبَاعِيَات are also four in number, two on top, and two on the bottom. The canines are referred to as الأَنْيَاب in Arabic, and the same number of الأَنْيَاب (the plural of نَاب) exist on the top and bottom

set of teeth. The ضَوَاحِك , or pre-molars follow the same pattern, two on top and two on the bottom. الطَّوَاحِين , or molars, are twelve in number, three on each side, on each of the upper and lower set of teeth, making a total of twelve. The wisdom teeth, or النَّواجِذ (this word is the plural of ناجذ), are four in number, for those who have wisdom teeth.

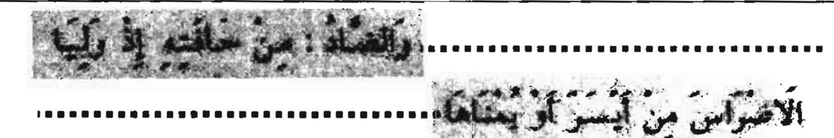
The side or edge of the tongue حَافَّةُ اللِّسَان

From the side of the tongue are two articulation points for two letters.

الضَّاد

تَخرُجُ مِنْ إِحْدَى حافَتِي اللِّسَانِ أو الحافتين معًا مع مَا يَلِيْهَا أو يُحَاذِيهَا مِنَ الأَضْــــــرَاس الْعُلْيَــا يَمِينـاً أَوْ شَـــمَالاً

It is articulated from one of the sides or edges of the tongue and what lies opposite to it of the upper molars left, or right. It can also be articulated from both sides at the same time. This is one of the most difficult articulation points, for Arabs and non-Arabs alike. Sheik Al-Jazaree said the following about this letter's articulation point


وَالضَّادُ : مِنْ حَافَتِهِ إِذْ وَلِيَا ....
.... الأَضْرَاسَ مِنْ أَيْسَرَ أَوْ يُمْنَاهَا

And the Dhad from its [meaning the tongue's] side when it is close; to the molars from its [the side of the tongue] left or right.

اللام

تَخرُجُ مِن أُدْنى حَافَتَي اللِّسَانِ إلى مُنتَهَى طَرَفِه وَمَا يُحَاذِيها مِنْ لِثَةِ الضَّاحكَيْن والنَّابَيْنِ والرَّبَاعِيَّتَيْنِ والثَّنِيَّتَيْنِ الْعُلْوِيَّتَيْن.

This letter's articulation point is from the nearest part of the sides of the tongue (nearest to the mouth) and the end of its tip, and what lies opposite to it of the gums of the first two upper premolars, the two upper canines, the two upper lateral incisors, and the two upper front incisors. Its articulation point is the front edges of the tongue, whereas the ضاد is from the posterior edges of the tongue.

Sheikh Al-Jazaree said of the articulation point of the لام:


وَاللاَّمُ : أَدْنَاهَا لِمُنْتَهَاهَا ....

And the lam, its [side of the tongue] lowest part [closest to the mouth], until it ends [the tip].

Tip of the tongue طَرَفُ اللِّسَانِ.

وفيهِ خَمْسَةُ مَخَارِجَ لأحَدَ عَشَرَ حَرْفًا Here, there are five articulation points for eleven letters, which are as follows:

النون

تَخْرُجُ مِن طَرَفِ اللِّسَانِ مَعَ مَا يُحَاذِيهِ مِن لِثَةِ الثَّنِيَّتَينِ العُلْوِيَّتَينِ تَحْتَ مَخْرَجِ اللامِ قَلِيلًا

It is articulated from the tip of the tongue and what lies opposite to it of the gums of the two top front incisors, slightly beneath the articulation point for the lam.

This is of course the articulation point for the نون when it is not hidden. When the نون is hidden the articulation point changes from the tip of the tongue to near the articulation point of the letter that is causing the إخْفاء (causing the noon to be hidden), the letter following the.النُّونُ السَّاكِنَة. The, النُّونُ الْمُدْغَمَة (meaning the noon saakinah that is merged into the letter immediately following it), changes its articulation point from the tip of the tongue to the articulation point of the letter it is merged with. What is said about the articulation point of the نون is applied to the تنوين (tanween).

الراء

تَخْرُجُ مِن طَرَفِ اللِّسَانِ مَعَ ظَهْرِهِ بِالْقُرْبِ مِنْ مَخْرَجِ النُّونِ مَعَ مَا يُحاذِيهِ مِن لَثَةِ الثَّنِيَّتَينِ العُلْوِيَّتَينِ

The articulation point is from the tip of the tongue with the top of the tip, close to the articulation point of the نون, and what lies opposite to it of the gums of the two top front incisors. We can see then, that the رَاء وَنُون share the same articulation point with the exception that the رَاء uses the top of the tip of the tongue with the tip, whereas theنون only uses the tip. The letters الراء -النون- اللام are grouped together and called الْحُرُوفُ الذَّلَقِيَّة. They are called this because they are emitted from ذَلْقِ اللِّسَان (the tip of the tongue). Sheikh Al-Jazaree said of the النُّون وَ الرَّاء:

> وَالنُّونُ: مِنْ طَرَفِهِ تَحتُ اجْعَلُوا وَالرَّا : يُدَانِيهِ لِظَهْرٍ أَدْخَلُ
>
> And the noon from its tip [meaning tip of the tongue] it is found under [under the lam, meaning closer to the mouth], and the راء is close to it [meaning close to the noon] it uses the top [meaning the top of the tip, with the tip].

الْحُرُوفُ النِّطَعِيَّة ط-د-ت

تَخْـــرُجُ مِـــنْ طَـــرْفِ اللِّســـانِ مِـــن جهـــة ظَـــهْرِه مَـــعَ أُصُـــولِ الثَّنَايَـــا العُلْيا

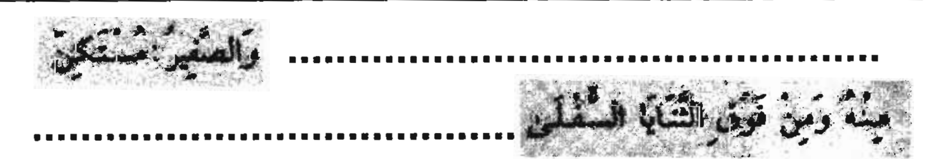
These letters are emitted from the top part of the tip of the tongue and the gum line of the two top incisors. This group is called الْحُرُوفُ النِّطَعِيَّة due to their articulation position close to the elevated area above the gums. The Jazariyya refers to these letters in the following way:

> وَالطَّاءُ وَالدَّالُ وَتَا مِنْهُ وَمِنْ عُلْيَا الثَّنَايَا ....
>
> And the طاء، دال، وتاء from it [tip of the tongue from the top side] and the upper incisors.

حروف الصفير ص-ز-س (الحروف الأسَلِيّة)

تَخْرُجُ مِنْ طَرَفِ اللِّسَانِ مَعَ ما يَلِيْه مِن صَفْحَتَيِ الثَّنَايَا العُلْيَا وَ فُوَيق السُّفْلَى، مَعَ إِبْقَاء فرْجَةٍ قَلِيلةٍ بَيْنَ طَرَفِ اللِّسَانِ وَ الثَّنَايَا عِنْدَ النُّطق.

The ســين - زاي - صاد are articulated from between the tip of the tongue and between the plates of the two top incisors and slightly above the lower incisors. A small space is left between the tongue and the incisors when pronouncing them. This group is called الْحُـــرُوفُ الأَسَـــلِيَّة due to their emerging from the tip of the tongue. الجزرية refers to these letters in the following way:



> And the whistle [meaning the letters that have the inherit characteristic of the whistle, Which are صاد، زاي، سين] are cozy, from it [meaning the tip of the tongue] and above the two lower incisors.

ظ-ذ-ث الْحُرُوف اللِّثَوِيَّة

تَخـرُجُ مِـن طَـرَفِ اللِّسَـانِ مِـن جِهـةِ ظَـهْرِهِ مَـعَ أَطْـرَافِ الثَّنَايَـا العُلْيَـا أَيْ رُؤُوسِـهَا.

These three letters are articulated from between the tip of the tongue, from the topside of the tip, and the bottom edges of the two top incisors. They are grouped as الحروف اللّثوية because their articulation point is somewhat close to the gums. Sheikh Al-Jazaree in his work known as الْجَزَرِيَّة said the following about these letters:



ظ - ذ - ث From the upper (the upper two front incisors) from the edges of them both (the edges of the two from the upper incisors and the tongue).

The two lips الشَّفَتَان

The two lips have two articulation points attributed to them for four letters.

الْفَاء

مَـا بَيْـن بَـاطِنِ الشَّـفةِ السُّـفْلَى وأَطْـرَافِ الثَّنَايَـا العُلْيَـا.

The فـاء is articulated between the inside of the lower lip and the tips of the two front incisors. Sheikh Al-Jazaree in his work said the following about the فاء:

وَمِنْ بَطْنِ الشَّفَةْ .... فَالْفَا مَعَ اطْرَافِ الثَّنَايَا الْمُشْرِفَةْ

And from the inside of the lip, so the فاء with the edges of the two top incisors.

الْوَاوُ غَيْرُ الْمَدِّيَّة – الْمِيمُ-الْبَاءُ

الْـوَاوُ غَـيْرُ الْمَدِّيَـةِ: مِـن بَـيْنِ الشَّـفتَيْنِ مَعًـا بِانْضِمَامِـهِما

The un-lengthened wow is articulated by forming a circle of the two lips without the two lips meeting completely.

الْمِيمُ: مِنْ بَيْنَ الشَّفَتَيْنِ مَعًا بِانْطِبَاقِهِمَا The meem is articulated by closing the two lips together.

الْبَاءُ: مِنْ بَيْنَ الشَّفَتَيْنِ مَعًا بِانطِباقِهِما انْطِبَاقًا أَقْوَى مِنَ الْمِيـمِ. The ba' is articulated by closing the two lips together, but a stronger closing than the meem. These four letters (الفاء والواو غير المدّية و الباء والميم) are called "الْحُرُوفُ الشَّفَوِيَّة" Sheikh Al-Jazaree said



Using the two lips, واو، باء، ميم.

الْخَيْشُومُ

هُوَ خَرْقُ الأَنْفِ الْمُنْجَذِبِ إِلَى دَاخِلِ الْفَمِ. أَوْ يُقَالُ: هُوَ أَقْصَى الأَنْفِ

It is the hole in the nose that continues back towards inside the mouth. This is the place where the غُنَّة comes from. It is a nasal sound coming from the nasopharynx without any influence from the tongue. If you hold your nose closed you will not be able to produce this sound, therefore the sound of the غُنَّة comes from the nasopharynx, but the letters themselves that have this associated sound with them are not articulated from the nose. These letters have their own articulation point, but the ghunnah accompanying the letters comes from the nose. The غُنَّة is a characteristic, not a letter. The ghunnah is a characteristic of النُّون وَالْمِيم that is especially prevalent when they have a shaddah on them. It is also very noticeable on النُّون وَالتَّنْوِين when there is an إِخْفَاء أَو إِقْلاب and on the meem when there is إِخْفَاء. Sheikh Al-Jazaree said:

> وَغُنَّةٌ : مَخْرَجُهَا الْخَيْشُومُ ....
>
> And the ghunnah has the nasal passage as its articulation point

Chapter Three

أحكام النون الساكنة والتنوين

The Noon sakinah and Tanween rules

Definition of noon saakinah تعريف النون الساكنة

النون الساكنة هي النُّونُ الْخَالِيَةُ مِنَ الْحَرَكَةِ وَهِيَ الَّتِي تَثْبُتُ خَطًّا وَلَفْظًا وَوَصْلاً وَوَقْفاً. وَتَقَعُ فِي الأسماءِ وَالأَفْعَالِ مُتَوَسِّطَةً وَمُتَطَرِّفَةً وَفِي الحُرُوفِ مُتطَرِّفَةً فَقَط.

Noon saakinah is a noon (نون) free from any vowel (حَرَكَة). It remains unchanged in its written form and as well as in pronunciation when continuing to read after it and when stopping on it. Noon saakinah occurs in nouns and verbs in the middle of the word and at the end of the word, and occurs in prepositions and particles (حروف) only at the end of the word. The noon saakinah can have a sukoon on it, as in: مِنْهَا or can be written with no vowel on it, as in عَن

تعريف التَّنوِين هُوَ عِبَارَةٌ عَنْ نُون سَاكِنَةٍ زَائِدَةٍ لِغَيْرِ تَوْكِيْدٍ، تَلْحَقُ آخِرَ الاسْمِ وَصْلاً وَتُفَارِقُهُ خَطًّا ووَقْفاً.

Definition of the tanween: The tanween is a term for an extra noon saakinah not used for emphasis, found at the end of nouns when continuing the reading, but absent from the noun in the written form (the noon of the tanween is pronounced but not written), and abandoned in pronunciation when stopping. The tanween can be accompany a fathah, or a dhammah, or a kasrah, as in: ً ٍ ٌ

There are four rules of tajweed applied to the noon saakinah and tanween. The rules are applied to the noon saakinah in the same way that they are applied to the tanween. The four rules are:

1. الإظْهَار
2. الإدْغَام
3. القَلْب
4. الإخْفَاء

الإظـهـار

Its linguistic definition: *clear or obvious* تَعْرِيفُهُ فِي اللّغة: *البَيان*

تعريفـه في الاصطـلاح: إخْـراجُ كُـلّ حَـرْفٍ مِـنْ مَخْرَجِـهِ مِـنْ غَـيرِ غُنَّـةٍ فِي الحَـرْفِ الْمُظْـهَرِ.

Its applied definition: Pronouncing every letter from its articulation point without a ghunnah on the clear letter.

حروفه **Its letters:** There are six letters which, when they immediately follow a noon saakinah or tanween, cause the noon to be said clearly. They are:

الهمزة والهاء، والعين والحاء، والغين والخاء

These letters are called, الْحُرُوفُ الحلقيّة or the throat letters because they are articulated from the throat. If one of these six letters follows a noon saakinah or a tanween, in one word or even between two words, the noon is then said clearly. When the noon saakinah or tanween is at the end of one word (and the tanween can only be at the end of a word), and the first letter of the following word is one of the six letters, we then apply the إظْهار rule and say the noon clearly.

Examples:

﴿ مِنْ أَيِّ شَيْءٍ خَلَقَهُۥ ۝ ﴾ [عبس:١٨] ﴿ خَلَقَ ٱلْإِنسَـٰنَ مِنْ عَلَقٍ ۝ ﴾ [العلق:٢]

﴿ وَلَمْ يَكُن لَّهُۥ كُفُوًا أَحَدٌۢ ۝ ﴾ [الإخلاص:٤]

Likewise, when the noon saakinah is in a word, and the next letter in that same word is one of these six letters we say the noon clearly applying the إظْهار rule.

Example:

﴿ فَصَلِّ لِرَبِّكَ وَٱنْحَرْ ۝ ﴾ [الكوثر:٢]

الإدْغَـــــام

Its language definition: ***insertion, merging*** تَعْرِيفه فِي اللغة: *الإدْخَال*

فِي الاصطلاح : الْتِقَاءُ حَرْفٍ سَاكِنٍ بِحَرْفٍ مُتَحَرِّكٍ بِحَيْثُ يَصِيرُ الحَرْفَانِ حَرْفًا وَاحِدًا مُشَدَّدًا مِنْ جِنْسِ الثَّانِي

Its applied definition : The meeting of a non-voweled letter with a voweled letter, so that the two letters become one emphasized letter of the second type.

حُرُوفه : مَجموعة فِي كلمة "يرملون"

Its letters are the letters that form the word "يرملون", meaning if one of these six letters are at the beginning of the word that immediately follows a word that ended in a noon saakinah or a tanween, then the noon merges or immerses into the next letter. The إدغام rule for the noon saakinah and tanween can only take place between two words and not within one word.

The إدْغام further divides into two groups: 1. **إدغام بغُنَّة** 2. **إدْغام بِغَيرِ غُنَّة**. Each of these two sub-groups will now be described.

إدْغام بِغُنَّة

There are four letters that make up this sub-group of " يرملون"; they are the letters that make up the word "ينمـو" . When a reader is reciting the Qur'an and there is a noon saakinah or tanween at the end of a word, and the first letter of the next word is one of these four letters, the إدْغــام بغُنَّــة rule is then applied. This means that the noon is not pronounced clearly; instead it is inserted, or merged into the next letter, with the ghunnah, or nasalization, that is part of the noon, remaining.

Examples:

﴿ قُلُوبٌ يَوْمَئِذٍ وَاجِفَةٌ ﴿٨﴾ ﴾ [النازعات:٨]

﴿ لَّا يَسْمَعُونَ فِيهَا لَغْوًا وَلَا كِذَّٰبًا ﴿٣٥﴾ ﴾ [النبأ:٣٥]

﴿ أَلَمْ نَخْلُقكُّم مِّن مَّآءٍ مَّهِينٍ ﴿٢٠﴾ ﴾ [المرسلات:٢٠]

﴿ تَبَّتْ يَدَآ أَبِى لَهَبٍ وَتَبَّ ﴿١﴾ ﴾ [المسد:١]

Exceptions:

If a noon saakinah is followed by one of the إدْغام letters within one word there is **no** إدغام, instead we say the noon clearly, in this case it is called *إظْهَار مُطْلَق* (absolute). It is called this because it is not from the الإظْهار الحَلقِي category previously described, nor of any of the other إظهار categories that will be discussed later. The occurrence of noon saakinah followed by one of the letters of the group " ينمو " in the same word occurs in only four words in the Qur'an, always with the noon saakinah being followed by either a واو or a ياء. The four words are as follows: ﴿ٱلدُّنْيَا﴾ ﴿بُنْيَـٰنًا﴾ ﴿صِنْوَانٌ﴾ ﴿قِنْوَانٌ﴾

The reason for إظهار in these cases is that if the إدْغام rule was applied, the true meaning of the word would be confusing to understand.

Another exception to the إدغام بغنة rule is the noon saakinah followed by a واو in the Qur'an:

﴿ يسٓ ۝ وَٱلْقُرْءَانِ ٱلْحَكِيمِ ۝ ﴾ [يس:١، ٢] ﴿ نٓ وَٱلْقَلَمِ ﴾ [القلم:١]

Here, the lack of إدغام occurs when we read the letter نون and سين in continuum with the next letter, which is a واو. It is to be noted that the letter نُونْ ends with a noon saakinah, as does the letter سِيْنْ, and that is what is being referred to here. حَفص, the great reader of the Qur'an whom we take our specific reading from, by the way of Shaatabiyyah, reads these above two examples with إظهار when joining the نون and سين with the next word. These letters can also be read by stopping on the noon saakinah, taking a breath, then reading the wow in the normal way.

إدْغام بغَيرِ غُنَّة

The two remaining letters of the group يرملون are the letters that comprise this rule. They are the **لام وراء**. When one of these two letters begins the word that follows one that has a noon saakinah or tanween at the end of it, we then completely merge the noon into the next letter, which is either لام or راء, with no ghunnah. This is why this division of the إدغام is also called **إدغام كامل بغير غنة** (complete insertion).

<u>Examples of إدغام بغير غُنة</u>

﴿ وَيْلٌ لِّكُلِّ هُمَزَةٍ لُّمَزَةٍ ۝ ﴾ [الهمزة:١] ﴿ كُلُوا مِن رِّزْقِ رَبِّكُمْ ﴾[سبأ:١٥]

An exception of the إدغام بغير غُنَّة is made by حفص عن عاصم من طريق الشاطبية in surah القيامة (Al-Qiyamah) verse 27, due to a سَكْت (stop without taking a breath), between the noon saakinah and ra', in the 'aayah:[القيامة: ٢٧] ﴿ وَقِيلَ مَنْ ۜ رَاقٍ ۝ ﴾' Here we read: وَقِيلَ مَنْ, then stop for a short time without taking a breath then read: رَاق. The سَكْت is what prevents the إدغام from taking place, since it prevents the noon and ra' from meeting.

Complete and incomplete merging إدْغام كَامِل وإدغام نَاقِص

The scholars are in agreement that when a نُون سَاكِنة or تَنوين merge with a لام or راء, the إدْغَام (merge) is complete. This means that there is nothing left of the نون ساكنة, it has completely merged into the لام or راء. Most scholars agree that when نون ساكنة or تَنْوين merge with a نون or a ميم that this also is إدْغام كَامِل (complete merging). The complete merging is denoted by the شَدَّة (shaddah) on the letter that is being merged into (مُدْغَم فِيه), in this case the لام, راء, ميم, or نون. There is agreement among the scholars also that when

a نون ساكنة or تَنْوِين merge with a ياء or واو, that this is إِدْغَام نَاقِص (incomplete merging). The merging is not complete because there is a غُنَّة left over from the نون, and the ياء and واو do not have a غُنَّة in their characteristics, whereas the نون does. This is the reason you do not see a شَدَّة over the ياء and واو in the majority of printings of the Qur'an, when there is إِدْغَام.

القــلـب (الإقـلاب)

Its linguistic definition: *Change* تَعْرِيفُهُ في اللغة: *التَّحْوِيل*

تعريفه في الاصطلاح: قَلْبُ النُّونِ السَّاكِنَةِ أَوْ التَّنوِيْنِ مِيماً عِنْدَ البَاءِ مَع مُرَاعَاة الغُنَّةِ والإخْفَاء

Its applied definition: The changing of noon saakinah or the tanween into a meem, when followed by a ba' with the observance of the ghunnah , and hiding of the meem.

حروفه: لَهُ حَرْفٌ وَاحِدٌ هُوَ حَرْفُ البَاء

Its letters: It has one letter which is the **ba'**.If the letter ba' occurs immediately after a noon saakinah in the same word, or between two words (meaning the noon saakinah or the tanween would be at the end of word, and the ba' the first letter of the next word), it is then required that the reader changes the nun saakinah or tanween into a hidden meem, with a ghunnah present. The noon saakinah is changed into a meem in pronunciation, not in the written word. You may note that most copies of the Qur'an have a very small meem written over or under the noon in this case, or the second line or dhamma of the tanween is replaced by a small meem.

Examples:

﴿ فَقَالَ أَنۢبِـُٔونِى بِأَسْمَآءِ هَـٰٓؤُلَآءِ إِن كُنتُمْ صَـٰدِقِينَ ﴾ [البقرة:٣١]

﴿ لِلَّهِ ٱلْأَمْرُ مِن قَبْلُ وَمِنۢ بَعْدُ ﴾ [الروم:٤]

﴿ وَٱللَّهُ عَلِيمٌۢ بِذَاتِ ٱلصُّدُورِ ﴾ [التغابن:٤]

﴿ كَلَّا لَئِن لَّمْ يَنتَهِ لَنَسْفَعًۢا بِٱلنَّاصِيَةِ ﴾ [العلق:١٥]

There are three things necessary for the إقلاب to be correct, they are:

1. Changing the noon saakinah or tanween into a meem so that no trace of the noon saakinah or the tanween is left. قَلْبُ النُّون السَّاكِنَةِ أَوْ التَّنوِين ميماً
2. Hiding this meem by closing lips on meem and then separating with باء.

   إِخْفَاءُ هَذِهِ المِيم عِندَ البَاء
3. Observing a ghunnah while hiding the meem. إِظْهَارُ الغُنَّة مَعَ الإخفَاء. This ghunnah is a characteristic of the hidden meem and has nothing to do with neither the noon saakinah nor the tanween.

الإخــفــاء

Its linguistic definition: ***hiding, concealment*** تعريفه في اللغة: *السَّتْر*

تعريفه في الاصطلاح: هو النُّطقُ بحرْفٍ سَاكِنٍ عَارٍ عَنِ التَّشْدِيد عَلى صِفةٍ بَينَ الإظْهَارِ والإدْغامِ مَعَ بَقَاءِ الغُنَّةِ فِي الحَرْفِ الأَوّلِ وهُوَ هُنا النُّونُ السَّاكِنةُ والتَّنوين.

Its applied definition: The pronunciation of a non-voweled letter stripped of any shaddah, characterized somewhere between an إظهار and a إدغام with a ghunnah remaining on the first letter, in this case the noon saakinah and the tanween.

Its letters are fifteen in number; **حروفه:** خمسة عشر حرفا.

The rest of the Arabic alphabet when taking out the letters of الإظهار والإدغام والقلب.

These letters are then:

التاء-الثاء-الجيم-الدال-الذال-الزاي-السين-الشين-الصاد-الضاد-الطاء-الظاء-الفاء-القاف-الكاف.

If one of these letters follows a noon saakinah in the same word, or between two words, or follows a tanween at the beginning of the next word (and the tanween can only be found at the end of a word), then the noon sound is hidden. This is called "إخفاء حقيقيا"

Examples:

﴿ مِّنَ ٱلْمُؤْمِنِينَ رِجَالٌ صَدَقُوا۟ مَا عَٰهَدُوا۟ ٱللَّهَ عَلَيْهِ ﴾ [الأحزاب:٢٣]

﴿ إِنَّ ٱلْإِنسَٰنَ لَفِى خُسْرٍ ﴾ [العصر:٢] ﴿ سَيَصْلَىٰ نَارًا ذَاتَ لَهَبٍ ﴾ [المسد:٣]

﴿ مِن شَرِّ مَا خَلَقَ ﴾ [الفلق:٢]

Important comments:

The noon saakinah, when it is in the إخفاء state, and there is a ضمة (dhammah) on the letter preceding it, should be pronounced with the full dhammah, but not given more timing than usual. This means that the dhammah should be of normal proportion, and not so long that it becomes a واو. This mistake is sometimes prevalent in the word كُنتُم.

The same mistake should be avoided when the letter before the hidden noon has a كسرة (kasrah), such as in the word مِنكُم. Another mistake in saying the إخفاء is letting the tongue adhere to the two top incisors when saying the إخفاء. When this mistake is made, the listener hears a clear noon "نون مظهرة" with a ghunnah, instead of a hidden one. The tongue should be a small distance from the two top incisors when hiding the noon, followed by a دال or تاء. To say the إخفاء correctly, the tongue should be close, but not at, the articulation point of the letter causing the إخفاء.

Changes in the writing of the tanween with different نون ساكنة rules

You may have noticed that the tanween changes slightly in the way it appears from one word to another. The tanween appears different with different rules. When the first letter of the word following the noun ending with a tanween is an إظهار letter, the double fathah, kasrah, and dhammah (التنوين) are aligned evenly with each other, and directly over or under the last letter of the noun:

﴿ كُفُوًا أَحَدٌ ﴾ ﴿ شَيْءٍ عَلِيمٌ ﴾ ﴿ سَوَآءٌ عَلَيْهِمْ ﴾

The double fathah, kasrah, and dhammah (التنوين) are not aligned over each other and are not directly over the letter in the case of an إدغام وإخفاء rule:

﴿ رِزْقًا لَّكُمْ ﴾ ﴿ رَيْبٍ مِّمَّا ﴾ ﴿ ظُلُمَٰتٌ وَرَعْدٌ ﴾

﴿ نَارًا فَلَمَّآ ﴾ ﴿ شَيْءٍ قَدِيرٌ ﴾ ﴿ عُمْيٌ فَهُمْ ﴾

The second fathah, kasrah, and dhammah of the tanween is written as a small ميم when the first letter of the next word is a باء, meaning there is an إقلاب.

﴿ لَنَسْفَعًا بِٱلنَّاصِيَةِ ﴾ ﴿ أَلِيمٌ بِمَا ﴾ ﴿ كَافِرٍ بِهِ ﴾

These differences should aid the student in determining which rule to apply when reciting.

Chapter Four

أحكام الميم الساكنة

The Meem Sakinah Rules

Meem Saakinah Rules أحكام الميم الساكنة

تعريف الميم الساكنة: هي المِيمُ الخَالِيَة مِن الحَرَكَةِ وَهيَ الّتِي سُكُونُهَا ثابت فِي الوَصل وَالوَقف .

The definition of the meem saakinah: It is a meem free from any vowel, and which has a fixed sukoon when continuing reading and when stopping.

This excludes the meem that was originally without a vowel, but obtained one because the next letter also had a sukoon. In the Arabic language it is not allowed to have two non-voweled letters next to each other; one will automatically obtain a vowel to eliminate this problem.

In the case of one of the two letters without vowels being a حَرف مَد (a lengthened alif, wow, or ya'), the lengthening is shortened so that what remains is a letter with a vowel. Excluded from the meem saakinah rules is the meem at the end of the word that has a vowel, but obtains a sukoon because we are stopping on it. We only stop with a sukoon when reading Arabic, never with a vowel. الميم الساكنة (The meem saakinah) can be in the middle of a word or at the end of a word.

It can be in a اسم (noun) ﴿لَهُ ٱلْحَمْدُ فِى ٱلْأُولَىٰ وَٱلْءَاخِرَةِ﴾ or a فِعْل (verb) ﴿قُمْتُمْ﴾ or a particle (حــرف) ﴿أَمْ لَمْ يُنَبَّأْ﴾ Included in the meem saakinah rules is المِيْم الْجَمْع (the plural meem). A meem saakinah at the end of a word can sometimes, but not always indicate a plural, such as the possessive "their" or "your" or "them", such as لَكُمْ, which means, for you plural, or لَهُمْ, which means, "they have".

The ميم الساكنة **has** three possible rules:

1. الإخفاء الشّفوي
2. الإدْغام الصّغِيْر
3. الإظْهَار الشّفَوي

الإخْـــفَـــاء الـــشــفـــوِي

Its linguistic definition: ***hidden*** تَعْريفه فِي اللّغة: *السّتر* .

تعريفه فِي الاصْطِلاح: هُوَ النُّطقُ بحَرْفٍ سَاكِنٍ عَارٍ عَنِ التّشْدِيدِ عَلى صِفَةٍ بَيْنَ الإظْهَارِ وَالإدْغامِ مَعَ بَقَاء الغُنّةِ فِي الْحَرْفِ الأوّل وَهُوَ هُنَا المِيم السَّاكِنَة.

Its applied definition: The pronunciation of a non-voweled letter, stripped of any "shaddah", characterized as between clear (إظهار) and merged (إدغام), with the ghunnah remaining on the first letter, which is in this case the meem.

Its letters: It has one letter which is the باء حُروفُهُ : لَهُ حَرْفٌ وَاحِدٌ هُوَ حَرْفُ *"الباء"*

If a ميم ساكنة is followed immediately by a باء, and this does not occur except between two words, we then hide the meem with an accompanying ghunnah. This is called إخفاء شـفويّاً. It is called *إخفاء* because the meem is hidden. It is called شَفوي because the meem is articulated from the two lips. A lip, in Arabic is شفة, but the word شَفوي is also used for "oral". الإخْفاء الشَّفوي could be translated as "oral hiding".

Examples:

﴿ إِنَّ رَبَّهُم بِهِمْ يَوْمَئِذٍ لَّخَبِيرٌ ﴾ [العاديات:١١]

﴿ تَرْمِيهِم بِحِجَارَةٍ مِّن سِجِّيلٍ ﴾ [الفيل:٤]

Small Merging (like letters) (الإِدْغام المِثلين) الإِدْغام الصَّغِير

Its language definition: ***Insertion*** تعريفه في اللغة: *الإِدْخَال*

تعريفه في الاصطلاح: التقاءُ حرفٍ سَاكِنٍ بِحَرفٍ مُتَحَرِّك بِحَيْثُ يَصِيرُ الحَرْفَانِ حَرْفاً وَاحِداً مُشَدَّدًا مِنْ جِنْسِ الثَّانِي

Its applied definition: The meeting of a saakinah letter with a voweled letter so that the two letters become one emphasized letter of the second type (of letter).

Its letter is one: ***the meem*** حُرُوفه: لَه حَرْفٌ واحدٌ هُوَ حَرْفُ الميم

If there is a meem saakinah followed immediately by a meem with a vowel in the same word, or between two words, we are then required to insert the meem saakinah into the meem with a vowel, which then acquires a شدّة (a shaddah).

This is called إدغام مِثْلَيْن صغيراً مع الغنّة. It is called إدغام because the meem saakinah is inserted into the meem with a vowel. مثلين refers to the fact that the letter merging and the letter being merged into are the same letter in articulation points and characteristics. It is called صغير because the first letter of the إدغام is saakinah, and the second has a vowel. غنة indicates that there is a ghunnah accompanying the إدغام.

Examples:

﴿ الٓمٓصٓ ۝١ ﴾ [الأعراف:١] ﴿ الٓمٓ ۝١ ﴾ [البقرة:١]

﴿ وَلَكُم مَّا كَسَبْتُمْ ﴾[البقرة:١٤١]

﴿كَم مِّن فِئَةٍ قَلِيلَةٍ غَلَبَتْ فِئَةً كَثِيرَةً بِإِذْنِ ٱللَّهِ﴾[البقرة:٢٤٩]

إظـهـار الـشـفـوي

Its language definition: ***clear, obvious*** تعريفه في اللغة: *البيان*

تعريفه في الاصطلاح: إِخْرَاجُ كُلِّ حَرْفٍ مِنْ مَخْرَجِه مِن غيرِ غُنَّةٍ فِي الْحَرْفِ الْمُظْهَر

Its applied definition: Pronouncing every letter from its articulation point without a ghunnah on the clear letter.

حروفه: ستة وعشرون حرفاً هي الباقية من الحروف الهجائية

Its letters: 26 letters, the rest of the Arabic letters after excluding the letters of إخفاء and إدغام. If one of these letters follow a meem saakinah, the meem is then is pronounced clearly. This can be in one word, or between two words.

Examples:

Within one word:

﴿ ٱلْحَمْدُ لِلَّهِ رَبِّ ٱلْعَٰلَمِينَ ۝٢ ﴾ [الفاتحة:٢]

﴿ خُذْ مِنْ أَمْوَٰلِهِمْ صَدَقَةً ﴾ [التوبة:١٠٣]

Within two words

﴿ وَأَرْسَلَ عَلَيْهِمْ طَيْرًا أَبَابِيلَ ۝٣ ﴾ [الفيل:٣] ﴿ لَكُمْ دِينُكُمْ وَلِيَ دِينِ ۝٦ ﴾ [الكافرون:٦]

NOTE: There needs to be special care taken that the إظْهَار of the meem is complete when a فـاء or a واو follow it. This care is needed in that the reader should be careful to close his lips completely and not say the meem with an إخفاء. The possibility of saying the meem with an إخْفـاء before these two letters is due to the proximity of the articulation point of the ميم to the فاء and واو.

Chapter Five

الغنة

The ghunnah

الـغـنـة

تعريف الغُنّة في اللغة: هِيَ صَوْتٌ يَخْرُجُ مِنَ الخَيْشُومِ لا عَمل لِلّسَان فيه

Its linguistic definition: It is a sound that is emitted from the nasal passage, without any function of the tongue.

في الاصطلاح: صَوْتٌ أغَنّ مَرَكّبٌ في جِسْمِ النّونِ–ولَوْ تَنْوِينًا–وَالْمِيمِ مطلقاً

Its applied definition: A unconditional nasalized sound fixed on the noon -even if it is a tanween- and the meem.
This means that the ghunnah is an inherent sound in the meem and noon, whether the noon and meem have a vowel or not.

حروف الغُنّة: حرفان هما *النون والْميم*

The letters of the ghunnah: *The noon and the meem.* The noon includes the tanween.

مخرج الغُنّة: تخرج مِن الخَيْشُوم، وَهُوَ خَرْقُ الأنف المُنْجَذِبُ إلى دَاخِلِ الفَمِ.

Articulation point of the ghunnah: The opening of the nose that connects with the back of the mouth (the nasal passage). The fact that the ghunnah is emitted from the nose can be demonstrated by closing off the nostrils, and trying to emit the sound of the ghunnah. It is impossible.

Ranks of the ghunnah مراتب الغُنّة

There are four levels of the ghunnah:

1.أكمل

2.كاملة

3.ناقصة

4.أنقص

1.أكمـل غنـة **Most complete ghunnah :** This is the longest ghunnah. The نون مشددة (noon mushaddadah) and ميم مشددة (meem mushaddadah) fall into this category, as well as when there is an إدغام بغنة. This means when there is a نون ساكنة أو تنوين (noon saakinah or tanween) followed by one of the letters in the "ينمو" group, or when there is a نّ or a مّ the ghunnah is given its most complete timing.

2.غنـة كاملـة **Complete ghunnah:** This is the second longest ghunnah. النـون المخفـاة و الميـم المخفـاة fall into this category. When the نون ساكنة or ميم ساكنة are followed by one of the letters of إخفـاء the ghunnah that results from this إخفاء is the complete in its timing, but not as long as the أكمل.

3.غنّة ناقصـة **Incomplete ghunnah**: This ghunnah is shorter in timing than the complete ghunnah (غنّة نـاقصة) . النون المظهرة و الميم المظهرة (the noon saakinah and meem saakinah that are said with إظهار) fall into this category.

4. أنقــص غنَّــة **Most incomplete ghunnah**: This is the shortest ghunnah of all. The نون و ميم متحركة (the noon and meem with vowels) fall into this category.

Note: The difference in timing between these different categories of ghunnah is very minute. Only an experienced reader and listener can tell the difference.

To say the ghunnah with complete technique, it is necessary that the تفخيم و ترقيــق (heaviness or lightness) of the letter that follows the إخفاء of a نون ساكنة is observed during the غنَّة. If the noon saakinah or tanween is followed by one of these letters: (صاد -ضاد-طاء-قاف-ظــاء), the غنَّة then will have تَفْخِيم (or be heavy). This تَفْخِيم will be the same rank of تَفْخِيم which the next letter will have depending on its vowel, and whether or not there is an alif after it. The concept of تفخيم and the ranks of تفخيم will be covered in level 2 of tajweed.

Chapter Six

أحكام اللام الساكنة

The Lam Sakinah Rules

The اللامات الساكنة in the Glorious Qur'an are of five categories:

1. Lam in the combination of alif-lam of the definite article "the" لام التعريف "لام ال"
2. The lam in a verb لام الفعل
3. The lam in an order لام الأمر
4. The lam in a noun لام الاسم
5. The lam in a participle (حرف) لام الحرف

Lam of the Definite Article لام التعريف

تعريفها: هِيَ لامٌ سَاكِنةٌ زَائِدةٌ عَن بُنْيَةِ الكَلِمَة مَسْبُوقَةٌ بِهَمزةِ وَصلٍ مَفْتُوحَةٍ عِنْد البَدْء, وَبَعْدَهَا اسم

Its definition: It is an extra lam saakinah added to the basic makeup of the word. This noun is preceded by a همزة وصل that is read with a fathah when starting the word. The noun that follows the definite article ألف لام maybe a regular noun that stands on its own without the definite article (such as الشمس و القمر), or it maybe irregular in that it cannot be broken down further from the alif lam (such as الذي والتي). The alif lam can precede a noun beginning with any of the Arabic letters.

There are two possibilities in the لام التعريف rules:

1. الإظهار
2. الإدغام

الإظهار

If اللام التعريـــف precedes a noun beginning with any of the fourteen letters in the group : أَبْــغِ حَجَّــكَ وَخَــفْ عَقِيمَــهُ , the lam of the definite article is said clearly. This is called إظهار قمريّ and the lam then is called لام قمريّة.

Examples:

﴿ٱلْحَقُّ﴾: ﴿ٱلْأَرْضِ﴾ ﴿ٱلْكِتَـٰبَ﴾ ﴿ٱلْقِيَـٰمَةِ﴾

الإدغام

If اللام التعريف precedes any of the fourteen remaining letters of the Arabic alphabet, there is then an إدغام (merging) of the lam of the definite article into the next letter. As we know, when there is an إدغام, the two letters merge into one, and the letter that the two merge into acquires a شدة. In this case then, the letter immediately following the lam, has a شدة on it. This is called إدغام شمسيّ and the lam is then called لام شمسية.

Examples:

﴿ٱلصَّلَوٰةَ﴾ ﴿ٱلرَّسُولُ﴾ ﴿ٱللَّطِيفُ﴾ ﴿ٱلطَّيِّبُ﴾

The name of الله has a لام تعريف on it. This noun cannot be further broken down, though. The original noun without the definite article was إله, and when the alif lam was added the همزة was dropped, and the lam of the definite article merged into the lam of the noun so the honored word became الله. The لام in this case is لام شمسيّة.

لام الفعل، ولام الأمر، ولام الاسم، و لام الحرف

اللامات الساكنات can occur in verbs (أفعال), in nouns (أسماء), and in participles (حروف). The general rule is إظهار, but if اللام الساكنة is at the end of a verb (فعل), or participle (حرف), and the first letter of the following word is a راء or a لام, then the required rule is إدغام. There are no cases of اللام الساكنة at the end of a noun (اسم).

The definition of حرف in grammar is a word that points out the meaning of another different word. This is a grammatical term, and different from the Arabic word حرف which means letter. The only حروف that have a lam saakinah are بَلْ and هَلْ.

Examples:

الإظهار

﴿ وَمَن يَتَوَكَّلْ عَلَى ٱللَّهِ فَهُوَ حَسْبُهُۥٓ ﴾:

﴿ يَلْتَقِطْهُ ﴾ ﴿ قُلْ هَلُمَّ ﴾

Examples:

الإدغام

﴿ قُل رَّبِّىٓ أَعْلَمُ ﴾ ﴿ أَلَمْ أَقُل لَّكُمْ ﴾

﴿ هَل لَّكُم ﴾ ﴿ بَل رَّفَعَهُ ٱللَّهُ إِلَيْهِ ﴾

NOTE: There is no place in the Holy Qur'an where هَلْ is followed by راء.

EXCEPTION: There is an exception to the إدْغام rule in verse 14 of surah المُطَفِّفين.

﴿ كَلَّا بَلْ رَانَ عَلَىٰ قُلُوبِهِم ﴾ [المطففين:١٤].

In this verse the participle بَلْ is followed by a راء, in the word رَان, but there is no merging, since حفص عَن عاصم من طَريق الشَّاطِبيَّة has a سَكت between the two words بَلْ and رَان. A سكت is a stop without taking a breath, for a period of time less than that of a normal stop.

Chapter Seven

أحكام المدود

The Mudood

المـــــــــد

Its linguistic definition: *Extra*

تعريفه في اللغة: الزيادة

تعريفه في الاصطلاح: إطَالَةُ الصَّوْتِ بِحَرْفٍ مِنْ حُرُوفِ المَد

Its applied definition: Lengthening the sound with a letter of the medd letters.

The medd letters are in the following three cases:

حُرُوف المد: هي ثلاثة حُرُوف:

1-The alif is always in this state, which is an alif sakinah, preceded by a fathah

2-The ya' sakinah preceded by a kasrah

3- The wow sakinah preceded by a dhammah

- الألفُ الساكنةُ المفتوحُ ما قبلها
- الياءُ الساكنةُ المكسورُ ما قبلها
- الواوُ الساكنةُ المَضْمُومُ ما قبلها

All three of these medd letters appear in one word in the following examples:

﴿أُوذِينَا﴾ ﴿نُوحِيهَآ﴾ ﴿أُوتِينَا﴾ :

The leen letters :حروف اللين

1- الوَاوُ السَّاكِنَةُ الْمَفْتُوحُ مَا قَبْلَهَا (The wow sakinah preceded by a fathah), such as: أَوْ

2- اليَاءُ السَّاكِنَةُ الْمَفْتُوحُ مَا قَبْلَهَا (The ya' sakinah preceded by a fathah), such as: بَيْتَ

The medd is divided into two groups:

1- المد الأصلي

2- المد الفرعي

The Natural Lengthening المد الأصلي "الطبيعي"

تعريفه: هُوَ الْمَدُ الذي لا تَقُومُ ذَاتُ الْحَرف إلا به، وَلا يَتَوَقَّفُ عَلَى سَبَبٍ مِنْ هَمْزٍ أَوْ سُكُونْ

Its definition: It is the medd (lengthening) that without which the letter cannot exist (the timing), and it does not stop due to a hamzah or a sukoon.

علامته: ألا يَكُون قَبْلَه هَمْز وَلا بَعْده همز أو سُكون

Its indications: There should not be a hamzah before it, and there should not be a hamzah nor sukoon after it. It is named أصلي (original) because it is the origin of all مدود (mudood). It is called طبيعي (natural) because the person with a natural measure will not increase its measure nor decrease it.

مقداره: يمد بمقدار حَرَكَتَين

Its timing: It is lengthened two vowel counts. The timing of each count depends on the speed of the reciter. Each vowel should be equal in count, and the mudood of two, four, five, and six counts should be equal to that many vowels.

Included in المد الطبيعي is the group of letters "حَيٌّ طُهر", which are letters that start some surahs of the Qur'an. If any one of these letters is at the beginning of a surah, the letter is read with a مد طبيعي. An example of this would be: [طه:١]﴿طه ۝﴾. Another example is in the letters pronounced as "يا" و "ها" in the opening verse of surah Maryam:

﴿كٓهيعٓصٓ ۝﴾ [مريم:١].

What Follows the Natural Lengthening Rules ما يلحق بالمد الطبيعي

The following are two different medd that follow the count of the natural medd (المد الطبيعي).

1- مد الصلة الصغرى

2- مد العوض

The Lesser Connecting Medd مد الصلة الصغرى

It is a medd that comes from هاء الضمير (pronoun هاء) which is:

الهاءُ الزائِدَة عَن بُنْيَةِ الكَلِمَةِ الدالةُ على الْمُفْرَدِ الْمُذكَرِ الغَائبِ، الْمُتَحَرِكَةُ بِالضَمِ أَوْ بالكَسْرَة والْوَاقِعَةُ بَين مُتَحَركَتين وَلا يوَقفُ عليها بالسكُون

A هاء that is not part of the original make up of the word, representing the third person, male. It is voweled either with a ضمة or a كسرة, and positioned between two voweled letters, the reader is not stopping on it, and it is not followed by a hamzah. When all these requirements are met the ضمة (if there is one) becomes lengthened into a lengthened wow or the كسرة becomes lengthened like a lengthened ياء. When stopping on this هاء we stop with a regular sukoon, and the مد الصلة is dropped.

Examples:

﴿ إِنَّهُۥ كَانَ بِعِبَادِهِۦ خَبِيرًۢا بَصِيرًا ﴾ [الإسراء:٣٠]

If the هاء has a sukoon on it (when continuing and when stopping), there is no lengthening of the هاء. If the letter before, and or after the هاء has a sukoon, there is no lengthening of the هاء.

Exceptions to the مد الصلة:

There are only two exceptions to the مد الصلة rule:

﴿ وَإِن تَشْكُرُواْ يَرْضَهُ لَكُمْ ﴾[الزمر: ٧]

Here there is NO medd of the هاء even though all the conditions are met.

﴿وَيَخْلُدْ فِيهِۦ مُهَانًا﴾[الفرقان:٦٩]

Here there IS a medd, even though all of the conditions have not been met (there is a sukoon before the medd).

There is no reason for these exceptions. This is the way حفص reads these 'aayaat.

يلحق لهاء الضمير The pronoun هاء of the female noun هَٰذِهِ which means "this" referring to a female object, follows المد الصلة rule if it is between two voweled letters. As in:

﴿ إِنَّ هَٰذِهِۦ تَذْكِرَةٌ ﴾[المزمل:١٩]

The Substitute Medd مد العِوَض

It is substituting a lengthened alif for the tanween with a fatḥ, when stopping on it. The lengthening is two counts, which means, the length of two vowels, the same as the counts of المد الطبيعي. This medd takes place whether there is an alif written after the letter with the tanween or not. When continuing reading and not stopping on the word that has the tanween with a fatḥ, this lengthening disappears, and the noon sakinah rules are applied to the tanween.

Examples:

﴿ شَكُورًا ﴾ ﴿ مُّسَمًّى ﴾ ﴿ هُدًى ﴾ ﴿ مَآءً ﴾ ﴿ بِنَآءً ﴾

EXCEPTION: Not included in this medd is هاء التأنيث. This letter is represented in Arabic as: ة, or, when linked to the letter before it, it looks like: ـة . This letter occurs on the end of nouns, and indicates female gender. This letter is always read as a هاء ساكنة when stopping on the word, and is always read as a تاء in the case of continuing . The written vowel accompanying the تاء is read with the تاء upon reading it in continuum with the word that follows it. When a noun with a هاء التأنيث has a tanween with a fath on the tanween, the word should be stopped on with a هاء ساكنة and there is no lenghthening. This is found in such words as:

﴿ رَحْمَةً ﴾ ﴿ نِّعْمَةً ﴾

Secondary Medd المد الفرعي

تعريفه: هُوَ المدُّ الزَّائدُ علَى مِقْدَار المدِّ الطَّبيعي لِسَبَب مِن هَمز أَوْ سُكُون، وهُو الذي تقُومُ ذَوَاتُ حرُوفِ المدِّ بِدُونه.

Its definition: It is a lengthening that has a longer timing (or the possibility of longer timing) than that of the natural medd (المدّ الطبيعي) due to a hamzah or a sukoon. The medd letters, without this hamzah or sukoon stand on their normal timing.

علاماته: أن يَقَعَ قبل حَرْفِ الْمَدِّ هَمْزٌ أو بَعْده هَمْزٌ أَو سُكُونٌ سَوَاءً كَانَ السُّكُونُ لازِمًا أو عَارضًا

Its indications: The occurrence of a hamzah before the medd letter or after it, or a sukoon after it, regardless if the sukoon is permanent (when continuing and when stopping), or if the sukoon is a presented one.

The المد الفرعي is divided into two groups:

1- المد بسبب الهمز (The medd due to hamzah)

2- المد بسبب السُّكُون (The medd due to sukoon).

المد بسبب الهمز is sub-divided into four groups:

1- مد البدل

2- المد الواجب المتصل

3- المد الجائز المنفصل

4- مد الصلة الكبرى

المد بسبب السُّكُون sub-divides into three types:

1- المد العارض للسكون

2- مد اللين

3- المد اللازم

Medd due to Hamzah المد بسبب الهمز

The exchange medd مد البدل

تعريفُهُ: أنْ يَتَقدَّمَ الْهَمْزُ عَلَى حَرْفِ الْمَدِّ

Its definition: The letter hamzah precedes the medd letter.
Examples:

﴿ وَأُوذُواْ ﴾ ﴿ إِيمَٰنُكُمْ ﴾ ﴿ ءَادَمَ ﴾

It is called بدل because of the exchange of a medd letter for a hamzah. These above examples were originally as follows: أأدم إئْمان أُؤْذوا

As seen these words originally had two hamzas, the first one had a vowel and the second a sukoon. The second hamzah was changed into a medd letter from the category of the vowel of the first hamzah. For example, if the first hamzah has a kasrah the second hamzah changes into a ياء , and if the first hamzah has a dhammah the second hamzah becomes a واو. Not all cases of hamzah preceding a حرف مد have this origin (two hamzas the first with a vowel and the second with a sukoon), but we treat all cases of hamzah before a حرف مد as مد البدل . This medd is lengthened for two counts (or two vowel lengths) with all of the different types of readers. One of the other readers (**not the way we read**) lengthens the مد بدل ٢-٤-٦ . We therefore lengthen this medd two counts, as long as a hamzah does not follow it. If a hamzah follows it, we determine the lengthening according to the أقْوى السَّببين rule, which will be explained later.

The مد البدل has four states:

1- ما ثبت وصلاً ووقفاً That which is observed when continuing and when stopping. Such as

﴿ ءَامَنَ ﴾ ﴿ أَنۢبِـُٔونِى ﴾

2- ما ثبت وصلاً لا وقفاً That which is observed when continuing, but not when stopping. i.e.

﴿ وَلَهُ ٱلْجَوَارِ ٱلْمُنشَـَٔاتُ ﴾ ﴿ وَإِنَّ لَهُۥ عِندَنَا لَزُلْفَىٰ وَحُسْنَ مَـَٔابٍ ﴾

When stopping on these two examples, there is المد العارض للسُّكون which overtakes the مد البدل due to أقوى السببين .

3- ما ثبت وقفاً ولا وصلاً That which is observed when stopping, but not when continuing. As in: ﴿وَجَآءُوٓ أَبَاهُمْ﴾. When stopping on a word as in the example, there is a مد البدل, due to the fact that there is a hamzah before the حرف المد. When we read the word جَآءُوٓ

and continue reading, the rule of المد الجائز المنفصل (which will be explained soon),is applied due to أقوى السببين

4- ما ثبت حال الابتداء فقط That which is observed only when beginning with the word. This can be exemplified in the following:

﴿ ٱئْتُونِي ﴾ ﴿ ٱؤْتُمِنَ ﴾ ﴿ ٱئْذَن ﴾

The Required Attached Medd الْمَدّ الْوَاجِب الْمُتَّصِل

تعريفه: هو أَنْ يأتِي حرفُ المدِّ وبعْده الهمْزُ في كَلِمةٍ واحِدة.

Its definition: It occurs when a hamzah follows a medd letter in the same word. It is called واجب because all readers agree that this medd is required. It is called متّصل due to the attachment of the medd letter and the hamzah to the same word. حُكْمُهُ: يُمَدُّ وجُوبًا بِمقْدَار أرْبعِ حَرَكَات أو خمس حركات Its rule: It is lengthened four or five vowel counts. The four count lengthening is also called التَّوَسُّط. The five count lengthening is also called فُوَيْق التَّوسط.

When the hamzah that follows the medd letter is the last letter of the word, and the reader is stopping on the word (meaning the hamzah now has a presented sukoon), the lengthening can be four or five counts, as mentioned, or six counts (called الإشباع). The reader who lengthens this medd six counts when stopping on the hamzah, considers this *الْمَدّ العارض للسُّكون*. This medd will be explained shortly, and the concept of two different medd at the same time will be discussed in the أقوى السببين section.

Examples:

﴿ فَكُلُوهُ هَنِيٓـًٔا مَّرِيٓـًٔا ﴾ [النساء:٤] ﴿ وَلَقَدْ جَآءَكُم مُّوسَىٰ ﴾ [البقرة:٩٢]

Examples with the hamzah as the last letter of the word

﴿ يَهْدِى ٱللَّهُ لِنُورِهِۦ مَن يَشَآءُ ﴾ [النور:٣٥] ﴿ يَكَادُ زَيْتُهَا يُضِىٓءُ ﴾ [النور:٣٥]

The Separate Allowed Lengthening المد الجائز المنفصل

تعريفه: هو أن يقع حرفُ الْمَدِ فِي آخرِ الكَلِمَةِ وَالهَمْزُ فِي أول الْكَلِمَةِ الثّانِيَة

Its definition: **It occurs when a medd letter is the last letter of the word, and the hamzah is the first letter of the next word.** It is called جائز because of the permissibility of a short count, and its lengthening with some readers. It is called مُنْفَصِل (separate) due to the separation of the medd letter and hamzah, meaning they are in separate words, but next to each other.

حُكْمُه: جواز قَصْره "حركَتَيْن" ومَدّه بمِقدار ٤ حركَات (التوسط) أو ٥ حَرَكَات (فويق التوسط)

Its rule: Its shortening is allowed (two vowel counts) and its lengthening is of the measure of four or five vowel counts. The way we read(حَفص عَن عاصم من طريق الشاطبية) the allowed lengthening is four or five counts, and **two counts are not allowed**.
Examples:

﴿ فَرَدُّوٓاْ أَيۡدِيَهُمۡ فِيٓ أَفۡوَٰهِهِمۡ ﴾ [إبراهيم:٩] ﴿ تَبَّتۡ يَدَآ أَبِي لَهَبٖ وَتَبَّ ۝ ﴾ [المسد:١]

When stopping on the word that has the medd letter at the end of it, the reader stops with a مد طبيعي since the hamzah in the next word is the reason for lengthening to four or five counts, and the reason is no longer present.

NOTE: In some words such as يا used for calling, or ها for drawing attention the medd letter is written together with the following word. When the next word begins with a hamzah, this may be confusing when trying to ascertain whether the medd is واجب متصل or جائز منفصل . The reader needs to know that "يا" (for calling) and what follows it are two separate words; and the same can be said for "ها" (drawing attention) and what follows it. For example: ﴿ هَٰٓؤُلَآءِ ﴾ ﴿ يَٰٓإِبۡرَٰهِيمُ ﴾

IMPORTANT NOTICE: The المد الواجب المتصل and المد الجائز المنفصل must be both four counts or both five counts. It is not allowed to mix the medd counts! There is no valid way of reading that does differently than this.

The Greater Connecting Lengthening مَدّ الصِّلَة الكُبْرَى

تعريفه: إذا جاءت هَاءُ الضَّمِيرِ الْمُتَحَرِّكَةِ بالضَّمَّةِ أَوْ بالكَسْرَةِ وَالْواقعة بَين مُتحَرّكَين فِي كلِمَةٍ وَجاء بَعْدها هَمزٌ فِي أوّل الْكَلِمَةِ الثّانية يَجُوزُ مدّها حَرَكَتَيْن أَوْ أَرْبَع أَوْ خَمْس حَرَكَات وَتُلْحق بالمَدّ الجائز الْمُنفَصِل.

Its definition: If the pronoun هاء at the end of a word has a vowel of a dhammah or a kasrah, and is between two voweled letters, and the first letter of the next word is a hamzah, it is permissible to lengthen it two counts (not the way we read), or four, or five counts. This medd follows مد الجائز المنفصل in vowel counts. The second هاء in the word هَذِه follows the same rules as هاء الضمير in this medd.
Examples:

﴿ أَيَحۡسَبُ أَن لَّمۡ يَرَهُۥٓ أَحَدٌ ۝ ﴾ [البلد:٧] ﴿ وَلَا يُشۡرِكۡ بِعِبَادَةِ رَبِّهِۦٓ أَحَدَۢا ۝ ﴾ [الكهف:١١٠]

Lengthening Caused by Sukoon المد بسبب السكون

The Lengthening with a Presented Sukoon المَدّ العارض للسُّكُون

تعريفه: هُوَ أن يَأْتِي بَعْدَ حَرْفِ المَدِّ حَرْفٌ مُتَحَرِّكٌ بِأَيَّةِ حَرَكَةٍ كَانَتْ حَالَ الوَصْلِ ثُمَّ نَقِفُ علـــى هـــذا الحَـــرْفِ بالسُّكُونِ العَارِضِ

Its definition: This medd occurs when there is only one letter after the medd letter, it is the last letter of the word, and this letter has any vowel on it, and we are stopping on the letter with a presented sukoon.

It is called "presented sukoon" because the sukoon is presented on the letter when stopping on it, otherwise the letter is read with its vowel. Note: If the last letter is a hamzah there are then two medd in one, المد الواجب المتصل والمد العارض للسّكون (see أقوى السببين section).

حُكْمُه: جوَاز القصر وَالتَوَسط وَالإشْبَاع حال الوقف ٢-٤-٦

Its rule: It is permitted to lengthen this medd two, or four, or six counts when stopping on it. When not stopping on it, the last letter is read with a vowel and the medd letter is lengthened two vowel counts, the normal measure for المد الطبيعي.

Examples:

﴿قُلْ أَعُوذُ بِرَبِّ ٱلنَّاسِ ۝١﴾ [الناس:١] ﴿ٱلْحَمْدُ لِلَّهِ رَبِّ ٱلْعَٰلَمِينَ ۝٢﴾ [الفاتحة:٢]

The Soft Lengthening مَدّ اللّين

تعريفه : هُوَ أن تَأتِيَ الوَاوُ أَوْ اليَاءُ اللينيّتان (أي السّاكِنَتان المَفتوح ما قَبْلَهُمَا) قَبْلَ الْحَرْفِ الأخير فِي الكَلِمَةِ، ثُمَّ نَقِفُ عَلَى الْحَرْفِ الأخِيرِ بالسُّكُونِ العَارِض

Its Definition: It occurs when a "leen" letter (ياء or واو with a sukoon, preceded by a letter with a fathah) is followed by one letter only in the same word and we stop on the word with a presented sukoon.

حُكمه: جواز المد بمقدار ٢-٤-٦ حركات حال الوقف

Its rule: It is allowed to lengthen this medd 2-4-or 6 vowel counts when stopping on the word. When continuing reading (not stopping on this word), there is a slight lengthening of the "leen" letter, referred by the scholars as "مدّا ما"

Examples:

﴿لِإِيلَٰفِ قُرَيْشٍ ۝١﴾ [قريش:١] ﴿كُلُّ نَفْسٍ ذَآئِقَةُ ٱلْمَوْتِ﴾ [آل عمران:١٨٥]

The difference between مد اللين and المد العارض للسكون

	مد اللين	المد العارض للسكون
Its letters	Two letters only the ياء and واو	The three medd letters الواو الألف and الياء
Types of letters	"Leen" letters: ساكنة مفتوح ما قبلها	Medd letters: ألف ساكنة مفتوح ما قبلها ياء ساكنة مكسور مل قبلها واو ساكنة مصموم ما قبلها
Its state when continuing	يمد "مدًا ما" Shorter than the natural medd (الطبيعي)	The medd letters are lengthened two counts, the natural measure of the letter

If two medd of same lengths but of different types are in one phrase, there will be one of them stronger than the other. المد العارض للسكون is stronger than the مد اللين. If the weaker of the two (مد اللين) precedes the stronger (المد العارض للسكون) in the phrase, the stronger should then be the same length as the weaker medd or longer in length than the weaker. When the stronger medd (المد العارض للسكون) precedes the weaker (مد اللين), the weaker medd then must be equal in length to the stronger one, or less in length than the stronger. Ash-Sheikh Mohammed Nasr quoted the following stanzas when discussing this in his book on tajweed: *نهاية القول المفيد*. **The following stanzas state the rule to be followed if المد العارض للسكون precedes مد اللين in a phrase**

وَ كُلُّ مَنْ أَشْبَعَ نَحْوَ الدِّين	ثَلاثَةٌ تَجْرِي بِوَقْفِ اللِّين
وَمَن يَرَى قَصْرًا فَبِالْقَصْرِ اقْتَصَرْ	وَمَنْ يُوَسِطُهُ يُوَسِطْ أَوْ قَصَرْ
Three run for stopping on اللين	**And all who make six counts for those like الدِّيْن**
And who lengthens middle way (four counts) **he can make it** (the leen medd) **middle** (length) **or short**	**And who observes shortening** (العارض) **then he should shorten** (اللين)

A verse in which we apply the above rule is verse 65 of سورة الأنفال

﴿ يَـٰٓأَيُّهَا ٱلنَّبِيُّ حَرِّضِ ٱلْمُؤْمِنِينَ عَلَى ٱلْقِتَالِ ۚ إِن يَكُن مِّنكُمْ عِشْرُونَ صَـٰبِرُونَ يَغْلِبُوا۟ مِا۟ئَتَيْنِ ۚ ﴾

The two phrases in this one verse end with a stop indicated by the letter (ۚ) above the last word. The first phrase ends with the word القِتَال, which we stop on with المد العارض للسكون. The second phrase ends with the word مِا۟ئَتَيْن, which we stop on with a مد اللين. The short stanzas above stated that if we stop on المد العارض للسكون with six vowel counts, we can then stop on مد اللين two, four, or six vowel counts. This is due to the fact that المد العارض للسكون is stronger than مد اللين. If we stop on المد العارض للسكون with four vowel counts, then we can stop on المد اللين with two or four vowel counts. If we stop on المد العارض للسكون with two vowel counts, we can only stop on المد اللين with two vowel counts. The weaker of the two medd (اللين) cannot surpass the stronger of the two(عارض للسكون) in counts.

When the مد اللين precedes المد العارض للسكون in a phrase, the length of the مد اللين determines our choices, or lack of them, in lengthening المد العارض للسكون.

الشيخ محمد نصر completed the quoted verses regarding this issue as follows:

وَكُلُّ مَنْ قَصَّرَ حَرْفَ اللِّين ثَلاثَةٌ تَجْرِى بِنَحْوِ الدِّين
وَإِنْ تُوَسِّطْهُ فَوَسِطْ أَشْبِعَا وَإِنْ تَمُدَّهُ فَمُدَّ مُشْبِعَا

And all who shorten the leen letter (in a medd) **Then three run in the likeness of الدين** (المد العارض للسكون)

And if it is middle (مد اللين) **then make it** (المد العارض للسكون) **middle** (4) **or long** (6) **And if you lengthen it** (six counts المد اللين) **then lengthen** (المد العارض للسكون) **similarly**

In summary, المد العارض للسكون must be equal to, or longer than مد اللين. The opposite is true forمد اللين; it must be equal to, or shorter in length than المد العارض للسكون. The following part of a verse is an example of المد اللين preceding المد العارض للسكون.

: ﴿ ذَٰلِكَ ٱلْكِتَـٰبُ لَا رَيْبَ ۛ فِيهِ ۛ هُدًى لِّلْمُتَّقِينَ ۝٢ ﴾ [البقرة:٢]

In this verse, if we stop on the word رَيْبَ, we stop on مد اللين. The last word of this verse is لِّلْمُتَّقِينَ; when we stop on this word, we stop with a مد العارض للسكون. Here, we apply the above rule, which states that whatever length of medd we stop on as far as مد اللين, we must equal that or increase that length when we stop on المد العارض للسكون.

The Compulsory Medd المد اللازم

تعريفـــه: أَنْ يَقَـــعَ سُـــكُونٌ أَصْلـــي بَعْـــد حَـــرْفِ الْمَـــدِّ في كَلِمَـــةٍ أَوْ في حَـــرْف

Its definition: An original sukoon is positioned after a medd letter, in a word or a letter.

By **original** it is meant that the sukoon is part of the original make up of the word, and is present when continuing the reading and when stopping.

Its Divisions: المد اللازم is divided into two groups:

1- المدّ اللازم الكلمي

2- المدّ اللازم الحرفي

Each of these two divisions is further divided into two more divisions. We therefore, have four divisions of the المدّ اللازم.

1- المدّ اللازم الكَلِمي المُثقّل

2- المدّ اللازم الكَلِمي المُخَفّف

3- المد اللازم الحرفي المُثقّل

4- المدّ اللازم الحَرْفي المُخَفّف

The Compulsory Heavy Lengthening in a Word المدّ اللازم الكلمي المُثقّل

تعريفه: هو أنْ يأتي بعد حرف المدّ سكونٌ أصليٌ مُدْغم - أيْ مُشدَّد- في كلمة

Its definition: It is when an original sukoon (the letter has a shaddah on it) comes after a medd letter in a word. The word heavy مُثقّل refers to the shaddah. A shaddah indicates two letters of the same, the first one with a sukoon, and the second with the vowel that is accompanying the shaddah. The two letters have merged (إدغام) into each other, and thence the shaddah. It is called لازم due the permanent, or origanal sukoon found when the reader stops or continues, or because all readers agree that this lengthening must be **6 vowel counts.** It is called كلمي due to the fact that the medd letter is in one word.
Examples:

: ﴿ ءَآلذَّكَرَيْنِ ﴾ ﴿ ٱلْحَآقَّةُ ﴾ ﴿ دَآبَّةٍ ﴾ ﴿ ٱلضَّآلِّينَ ﴾

The Compulsory Light Lengthening in a Word المدّ اللازم الكلمي المُخفّف

تعريفه: هُوَ أن يَقَع بعد حرف المَدّ سكونٌ أصليٌ غيرُ مُدْغمٍ - أي مُخفَّف- في كَلِمَة

Its Definition: It occurs when an original sukoon that is not merged (no shaddah on it), follows a medd letter in a word. The word مُخفّف means not merged. This refers to the letter with the sukoon that follows the medd letter.
Places of this lengthening: There are only two places of occurrence of this kind of lengthening in the Qur'an.

﴿ ءَآلْـَٰٔنَ وَقَدْ عَصَيْتَ قَبْلُ ﴾ [يونس: ٩١]

﴿ ءَآلْـَٰٔنَ وَقَدْ كُنتُم بِهِۦ تَسْتَعْجِلُونَ ﴿٥١﴾ ﴾ [يونس ٥١]

Its measure: 6 vowel counts مقداره: ٦ حركات

The Compulsory Lengthening in a Letter المدّ اللازم الحرفي

Preface: The letters that begin some of the surahs of the Qur'an are fourteen in number. These fourteen letters are found in the phrase:"نَصّ حَكِيمٌ قَاطِعٌ لَه سِـر" These letters are divided into four groups.

1- That which has no medd at all: This refers to the أَلِف as it has no medd letter in it.

2- That which has a medd of two counts: The letters in this category can be found in the phrase:
"حَيٌّ طُـهـر" meaning the letters are recited as حا-يا-طا-ها-را when found in the letters that sometimes begin a surah, are lengthened two counts. When these letters are written out as above, they consist of only two letters, and are مد طبيعي.

3- That which has a medd of six vowel counts: The rest of the letters from the fourteen that start some surahs of the Qur'an fall into this category. These letters are seven in number, and can be found in the phrase: "سَنَقُص لَكُم". All are lengthened six counts. The letters of the group سَنَقُص لَكُم are categorized into to two groups: المدّ اللازم الحرفي المخفف and المد اللازم الحرفي المثقل. The category that the letter falls into depends on whether it is merged (مدغم) into the next letter, or not.

سَنَقُص لَكُم

مد لازم حرفي مثقل	مدّ لازم حرفي مخفف
I. The letter when written out consists of three letters II. The middle of the three letters is a medd letter III. A merged letter follows the medd letter, meaning that the third letter is مدغم with the letter that follows it.	I. The letter when written out consists of three letters II. The middle of the three letters is a medd letter III. A sakin letter follows the medd letter, but it is not merged with the letter that comes after it

4- The "عَين": The عين can be lengthened **four or six** vowel counts, according to the rules of the way we read, which is the way of: حفص عَن عَاصم مِن طَرِيق الشّاطبيّة. This is due to the fact that the عَيـن is a follower of the medd leen in this situation, and not a compulsory medd. The middle letter of عَيْن is not a medd letter.

The Compulsory Light Lengthening in Letters المد اللازم الحرفي المخفف

Its definition: The letters of the group "سنقص لكم" are each individually read as a three letter word, the middle letter being a حرف مد, and the third letter having an original (or permanent) sukoon. The determiner of the letter being مثقل or مُخَفَّف is the last letter and whether it merges with the first letter of the next three letter word or not. In the case of the مُخَفَّف letter, it is not merged with what comes next. This is why it is called مد مخفف. This medd is lengthened six vowel counts.Examples:

﴿ الٓر ﴾ [يونس:١]

In this example we can see that the لام when written out consists of three letters; the middle letter is a medd letter (ألف) , the last letter ("م") has a sukoon it, and is followed by a را, which the ميم does not merge into, and therefore it is called مخفف.

The Compulsory Heavy Lengthening in Letters المد اللازم الحرفي المثقل

Its Definition: This type of lengthening occurs when a letter of the "سنقص لكم" group of letters that begin some of the surahs, (as described above), has the last letter of the three letter word representing the individual letter, merging into the letter that comes after it. This is the reason for it being called مُثقل (heavy). This medd has a required lengthening of six counts. Example:

﴿ الٓمٓ ۝ ﴾ [البقرة:١]

In this example, we find two letters, the لام and the ميم that consist of three letters. The لام has a medd letter as the middle letter, then followed by a letter that is a ميم sakinah, but merged with the first letter of the next spelled out letter ميم.

The لام is then مد لازم حرفي مثقل. The ميم does not have its third letter merging with what comes next (there is none after the meem), so it is مد لازم حرفي مخفف.

Summary of different medd in the letters that begin some surahs			
ألف لا مد فيها **No medd**	حَيٌ طَهُر مد طبيعي **Two count natural medd**	سَنَقُص لَكم مد لازم حرفي مدغم (مُثقل) / غير مدغم (مُخفف) **Six vowel counts**	عين يلحق بمد اللين **Follower of the leen medd Four or six vowel counts**

أقوى السببين

We learned that the Secondary Lengthening (المد الفرعي) is due to two causes: الهمز والسُّكون. The lengthening due a hamzah are three kinds: المد المتصل والمنفصل والبدل. The medd due to a sukoon is of two kinds: المد اللازم والعارض للسكون. The leen is considered a branch of العارض للسكون. These مدود (lengthenings) have various degrees of strength and weakness. The strongest is **المد اللازم**, the second strongest is **المد الواجب المتصل**, the next **المد العارض للسكون**, then **المد الجائز المنفصل**, and the weakest **مد البدل**. The following lines of poetry written by Ash-Sheikh Ibrahim Ali Shahaatah reinforce the ranking of the مدود:

أَقْوَى الْمُدُودِ لازِمٌ فَمَا اتَّصَلْ فَعَارِضٌ فَذُو انْفِصَالٍ فَبَدَلْ

قاعدة أقْوى السَّبَبَين في المدود
The Rule of the Stronger of the Two Causes for a Lengthening

If two reasons for lengthening are present in one medd letter, there must be one stronger than the other. In this case the weak medd is left, and we use the stronger of the two. The following lines of poetry also written by Sheikh Ibrahim Ali Shahaatah exemplify this:

وَسَبَبَا مَدٍّ إِذَا ما وُجِدَا فَإِنْ أَقْوَى السَّبَبَيْنِ انْفَرَدَا

Examples:

﴿ ءَآمِّينَ ﴾

There is a hamzah before the medd letter (ءَا), this is therefore a **مد بدل**. The same medd letter is followed by a shaddah, meaning a sukoon, so we also have **مد لازم**. With the knowledge that the stronger of these two medd is the المد اللازم, we use that medd and do not use مد البدل. This medd is lengthened six counts, that of the المد اللازم.

﴿ إِنَّا بُرَءَٰٓؤُاْ مِنكُمْ ﴾

In this example a hamzah precedes a medd letter (ءَا), so there is a **مد بدل**. The same medd letter is followed by a hamzah in the same word, so there is also a **مد واجب مُتصل** . Both of these medd share the same medd letter, we then leave the مد البدل and apply المد الواجب المتصل. This medd is therefore lengthened four or five vowel counts. When stopping on this same medd, or any word that has a hamzah at the end of it after a medd letter, we have three different possibilities:

If the reader is reading the واجب متصل four counts, he can stop on this medd four or six vowel counts. Four counts means that it is a medd with two causes (مد بسببين):واجب مُتصل

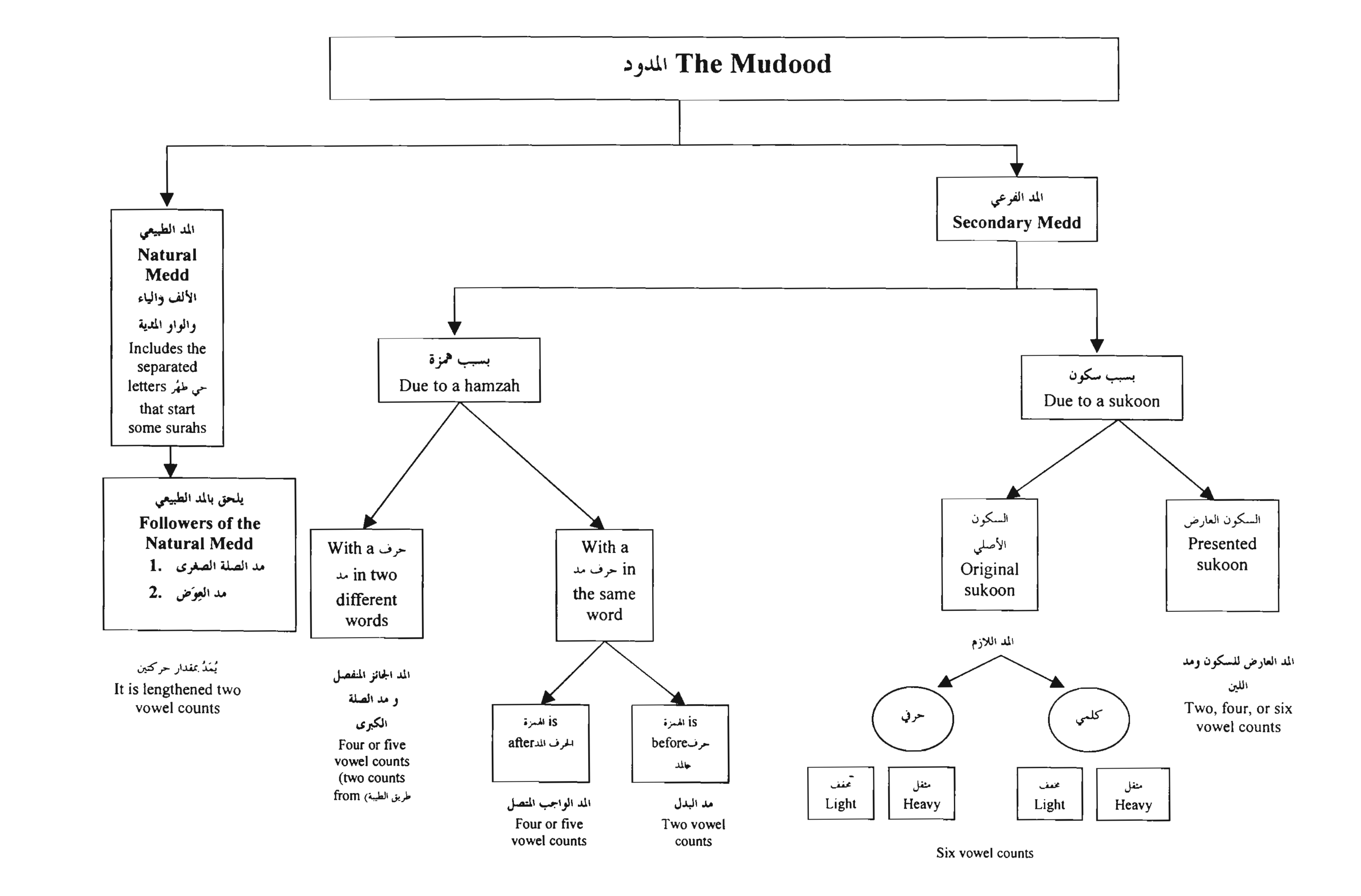
and مد عارض للسكون. Stopping on six vowel counts means stopping on a مد عارض للسكون. If the reader is reading الواجب المُتصل five vowel counts, he can stop on this with five or six counts. Stopping on five vowel counts means it is مد واجب متصل. It is ***forbidden*** to stop on this word considering it a مد عارض للسكون with two vowel counts. This is due to the rule of أقوى السببين.

﴿ رَءَآ أَيْدِيَهُمْ ﴾

In the above example the hamzah precedes a medd letter, indicating a **مد بدل**. This medd is at the end of the word, and the first letter of the next word is a hamzah, so it also is **مد جائز منفصل**. In this case, مد البدل is not used when continuing reading, and the المد الجائز المنفصل is used, so we lengthen this medd 2, 4, or 5 counts (4 or 5 the way we read). If المد الجائز is lengthened two vowel counts, then the medd is shared (مد بسببين) , and both البدل و الجائز are considered to be in use at the same time. When stopping on the word رءا only مد البدل is used.

﴿ مَـَٔابِ ﴾

In this example a hamzah precedes a medd letter, so there is a **مد بدل**. When stopping on this word, there is one letter after the medd letter, and the sukoon on the last letter is a presented one (عارض). We have therefore when stopping a **مد عارض للسكون**. If we stop with a two vowel count medd, we have مد بسببين : وَمَدّ عارض للسكون and مد بدل. When stopping on four or six vowel counts we are using the المد العارض للسكون only. When not stopping on this word, we use مدّ البدل.



المدود The Mudood
المد الطبيعي
Natural Medd
الألف والياء والواو المدية
Includes the separated letters حي طهُر that start some surahs
يلحق بالمد الطبيعي
Followers of the Natural Medd
1. مد الصلة الصغرى
2. مد العِوَض
يُمَدُّ بمقدار حركتين
It is lengthened two vowel counts
المد الفرعي
Secondary Medd
بسبب همزة
Due to a hamzah
With a حرف مد in two different words
المد الجائز المنفصل و مد الصلة الكبرى
Four or five vowel counts (two counts from طريق الطيبة)
With a حرف مد in the same word
الهمزة is after الحرف المد
المد الواجب المتصل
Four or five vowel counts
الهمزة is before حرف المد
مد البدل
Two vowel counts
بسبب سكون
Due to a sukoon
السكون الأصلي
Original sukoon
المد اللازم
حرفي
كلمي
مخفف
Light
مثقل
Heavy
مخفف
Light
مثقل
Heavy
Six vowel counts
السكون العارض
Presented sukoon
المد العارض للسكون ومد اللين
Two, four, or six vowel counts

Chapter Eight

كيفية حدوث الحروف

How letters are formed

The Qur'an consists of 114 surah; each surah consists of a number of ayat; each ayah consists of a number of words, and each word consists of different letters. We can therefore state that the smallest unit in the make-up of the Qur'an is the letter.

Scholars studied letters from the standpoint of articulation points (مخارج) and characteristics of the letters (صِفات) when pronouncing a letter. If the Qur'an reader pronounces each letter from its proper articulation point, with all of each letter's characteristics, and can read each letter properly alone, and in conjunction with other words, he then has achieved high quality in reading the Qur'an.

تعريف الحرف: هُوَ صَوْتٌ يَعْتَمِدُ عَلى مَقْطَعٍ مُحَقَّقٍ أَوْ مُقَدَّرٍ

The definition of letter: It is a sound that depends on a defined part or an approximate part (of articulation).

To understand the definition of a letter we need to understand what sound is.

تعريف الصوت: هُوَ تَخَلْخُلٌ وَتَمَوُّجٌ فِي طَبَقَاتِ الْهَوَاءِ تُدْرِكُهُ الأُذُنُ الْبَشَرِيَّة

The Definition of sound: **It is vibration and waves in the layers of air that reaches the human ears**. If the air vibrates with a vibration that reaches human hearing levels, then this vibration is called sound.

Human ears hear sound in the range of 20-20,000 hertz. A hertz is vibrations per second. If the frequency of sound vibrations is higher or lower than this we cannot hear it. An example of this is ultrasound. Air vibrates normally in nature in many ways, four different ways that can produce audible waves are:

1. تَصَادُمُ جِسْمَيْن : Strong collision of two bodies. An example of this is clapping of the hands.
2. تَبَاعُدُ جسمَيْن عَن بَعْضِهِما وَبَيْنَهُما قُوَّةُ تَرَابُط : Parting of two bodies from each other, and between them there is a strong bond. An example of this is tearing paper.
3. اهْتِزَازُ جِسْمٍ مِنَ الأَجْسَام : Vibration of a body. For example, a tuning fork.
4. احْتِكَاكُ شَيْءٍ بِشَيْءٍ بِقُوَّة : Strong friction of an object on another object. This could be exemplified by dragging a heavy box on asphalt.

The Articulating Mechanism that Allah تعالى Gave Humans.

Human articulation uses some of the previous mentioned methods of causing sound in voweled and non-voweled letters (الحُرُوف السَّاكِنة والْمُتَحَرِّكة) . The following explains how the sound of the letters is formed in human articulation.

1. Non-Voweled letters الحروفُ السَّاكِنة

I. تَحْـدُثُ بالتَّصَادُمِ بَيْنَ طَرَفَيْ عُضْوِ النُّطْقِ

It occurs by the collision of two components of the articulation parts. There is **no** accompanying jaw or mouth movement that occurs with voweled letters. This is for all non-voweled letters except the medd and leen letters, and the qalqalah letters (which will follow shortly). An example is أَمْ. The meem occurs by collision of the two lips.

II. تَخرُجُ بِاهْتِزَازِ الحِبَالِ الصَّوْتِيَّةِ فِي الْحَنْجَرَةِ وَلا تَخْرُجُ بِالتَّصَادُمِ بَيْنَ طَرَفَيْ عُضْوِ النُّطْقِ

It occurs by vibration of the vocal cords in the throat and **does not** occur by a collision between two components of the articulation parts. This is only for حُرُوفُ المدّ واللِّين (the medd and leen letters). The medd and leen letters **do** have accompanying movement of the mouth and jaw. The lengthened أَلِف is accompanied by the opening of the mouth. The lengthened وَاو Is accompanied by a circling of the lips. The lengthened ياء is accompanied by the lowering of the jaw. An example is the two joined words "هؤلاء" or the word "سُوْء". The sound of the medd letters comes from vibration of the vocal cords, with the accompanying mouth and jaw movement.

2. الحروفُ المُتَحَرِّكَة Voweled letters

تَخرُجُ بِتَباعُدِ طَرَفَيْ عُضْوِ النُّطْقِ It occurs by the parting of two components of the articulation parts. The sound of all letters occurs like this when voweled. Accompanying the parting of the articulation bodies is the appropriate mouth and jaw movements of the vowel.

i) انفِتَاحُ للفَمِ **Opening of the mouth**. This occurs with a فتحة.

ii) انْضِمَامُ للشَّفَتَيْنِ **Circling of the lips.** This happens with a ضمة.

iii) انْخِفَاضُ لِلفَكِ **Lowering of the jaw.** This happens with a كسرة.

<u>An example is in the following:</u> بَ بُ بِ بَ occurs by the separation of the two lips and the opening of the mouth. بُ occurs by the separation of the two lips and the circling of the lips. بِ occurs by the separation of the two lips and the lowering of the bottom jaw.

All vowels must sound like a shortened version of its origin. The أَلِف is the origin of the فتحة, the long وَاو is the origin of the ضمة, and the long ياء is the origin of the كسرة. The reader must be careful not to pronounce these vowels incorrectly, such as when the كسرة is pronounced in between a كسرة and a فتحة. Some readers mistakenly open the sides of the mouth for a فتحة instead of opening the mouth vertically; the result of this mistake

is إمالة which means tilting. Other readers do not make a complete circle of their lips for a ضمة and the resulting sound is like that of the English "O". Another mistake readers may make is not lowering the jaw completely for the كسرة and the resulting sound is that of a short i. We should not let our mouths be lazy; the correct way of pronouncing vowels need more mouth and jaw action than the incorrect way. The vowel and letter formation is one of the most important items of research in the knowledge of tajweed because it is linked to all 29 letters of Arabic. We must be careful to pronounce these vowel sounds correctly and at the same time be careful not to put a vowel on a saakinah letter. For example the word: تُبْتُمْ. The تاء has a ضمة, the باء a sukoon, and the تاء a ضمة. We have to be sure to say the ضمة on the تاء, then return our mouths to a neutral position for the باء, and then make a ضمة for the second تاء.

Chapter Nine

القلقلة

The Qalqalah Mechanism

The Qalqalah Mechanism آلِيَة القلقلة

Letters which have no vowels (الحـــروف الســاكنة) are produced by collision of the two components of the articulating parts (بالتَّصادم بين طرفَيْ عُضْوِ النُّطْق). Voweled letters on the other hand are produced by parting of the two components of the articulating parts (بالتَّباعُدِ بَين طَرَفَيْ عَضْوِ النُّطق). The medd and leen letters (حروف المد واللين) are produced by vibration of the vocal cords (باهتِزَاز الحِبَال الصَّوْتِيَّةِ فِي الحَنْجَرة). Letters are divided into three groups when categorized according to the length of running of their sound (جريان الصَّوت).

1. حـــروف الشــدة **Letters of strength .** The sound does not run at all when these letters are articulated without a vowel (ســاكنة), the articulation point is completely closed when a letter of this group is sakin. i.e. أبْ or يَأْتُوْنَ. There are eight letters in this group. They are the letters in the phrase: أَجِدْ قَطٍ بَكَتْ **or** as stated in the Jazariyah prose: شَدِيدُهَا لَفْظُ أَجِدْ قَطٍ بَكَتْ.

2. حُــرُوف التَّوَســط **Letters in Between.** These letters are pronounced with sound running in between the characteristic of imprisonment in the شِدَّة letters and the running of sound in the رِخْـــوَة letters. The letters of this group are five in number: لِنْ عُمَر.

3. حُرُوف الرِّخْوَة **Letters of softness.** These letters have clear and obvious running of the sound when they are articulated without a vowel (ساكنة). Examples are in the following: أَحْ أُفْ أَسْ. The letters of this group are all the letters remaining when taking out the letters of شِدَّة and (جَرَيَان الْوَسط) تَوَسُّط.

القلقلة

The letters of qalqalah are in the group قُطْبُ جَدٍ, these letters are all in the شِدة group of letters (أجـــد قـط بَكَـت). If we attempt to say one of these five qalqalah letters with a sukoon, we would find that the articulation point closes completely, and that it causes an annoyance in the articulation mechanism. This is due to imprisonment of the sound behind the articulation point. When these same five letters have vowels, we do not find this annoyance because voweled letters are pronounced بالتَّبَاعُدِ بَيْن طَرَفَيْ عُضوِ النُّطق (parting of the two components of the articulating parts). The Arabs, due to the annoyance and difficulty in pronouncing these five letters when ساكِنَة (saakinah), have violated the rule that الْحُـرُوف السـاكِنَة are articulated بالتَّصَادُمِ بَيْن طَرَفَيْ عُضوِ النُّطقِ. Instead, these letters are articulated بالتَّبَاعُدُ بَيْـن طَرَفَـيْ عُضْـوِ النُّطْـق, the same as voweled letters, but ***without*** any corresponding movement of the mouth and jaw that is associated with voweled letters.

Chart comparing the قَلْقَلة to voweled letters (حُرُوف مُتَحَرِّكَة) and non-voweled letters (حُرُوف السَّاكِنَة).

الحُرُوف المُتَحَرِّكَة	القَلْقَلَة	الحُرُوف السَّاكِنة
تَخرُجَ بالتَّبَاعُدِ بَينَ طَرَفَيْ عُضوِ النُّطقِ	تَخرُجُ بالتَّبَاعُدِ بَيْن طَرَفَيْ عُضوِ النُّطقِ	تَخرُج بالتَّصَادُمِ بَين طَرَفَيْ عُضوِ النُّطقِ
يُصَاحِبه: 1- انفِتَاح لِلفم (الفتحة) Opening of the mouth 2- انضمام لِلشَّفَتَين (الضَّمَّة) Circling of the mouth 3- انخِفَاض لِلفك السُّفْليّ (الكسرة) Lowering of the jaw	لا يُصَاحِبُهُ شَيْء Nothing (no mouth or jaw movement) accompanies it	لا يُصَاحِبُهُ شَيْء Nothing accompanies it(no mouth or jaw movement)

From this chart we can see that a قلقلة letter is similar to a ساكن letter, in that there is no accompanying jaw and mouth movement with it. On the other hand, it is unlike the ساكن letter in that the قلقلة is articulated بالتَّباعُدِ بَينَ طَرَفَيْ عُضوِ النُّطْقِ. The قلقلة letter is similar to the متحرك letter since they both are articulated بالتَّباعُدِ بَيْنَ طَرَفَيْ عُضوِ النُّطقِ, but unlike it since the قلقلة has no accompanying jaw and mouth movement and the متحرك letter does. The definition of القلقلة is as follows:

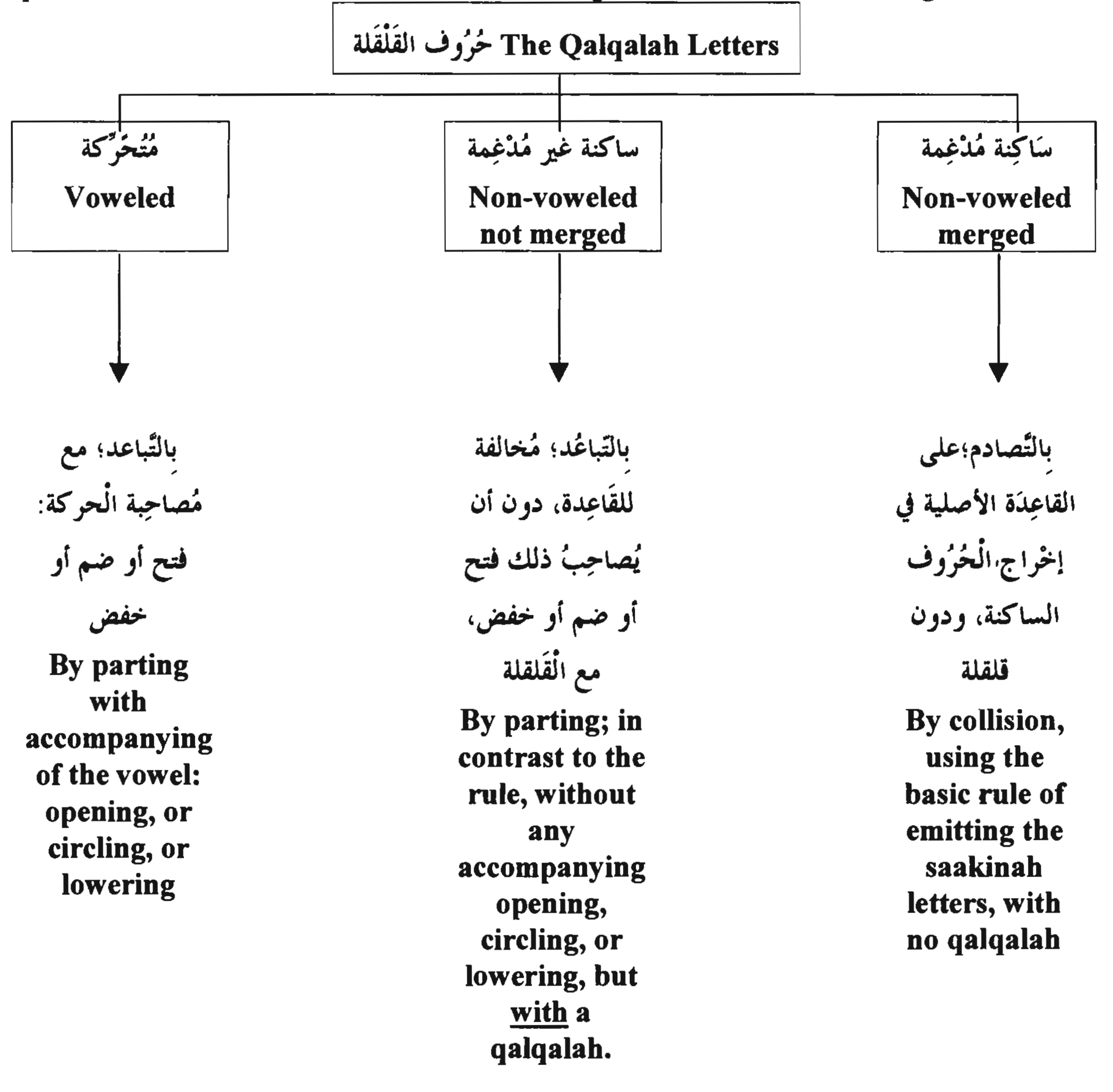
Its linguistic definition: *shaking, disturbance* تعريفها في اللغة: *الاضطراب*

اصطلاحًا: اضْطِرَابُ الْحَرْفِ حَالَ سُكُونِهِ حَتَّى تُسْمَعَ لَهُ نبرَةٌ قَوِيَّةٌ حَيْثُ يَخْرُجُ بالتَّباعُدِ بَيْنَ طَرَفَيْ عُضْوِ النُّطْقِ لا بالتَّصَادُمِ دُونَ أَنْ يُصَاحِبَ ذلِكَ انْفِتَاحٌ لِلفَمِ أَوْ انْضِمَامٌ لِلشَّفَتَيْنِ أَوْ انْخِفَاضٌ لِلفَكِ السُّفْلِيِّ

Its applied definition: Disturbance of the letter when it is in the state of being non-voweled until a strong accent is heard when it is articulated by parting of the two components of the articulating parts, not by collision, without accompanying it any opening of the mouth, or circling of the lips, or lowering of the jaw.

The قلقلة does not resemble a فتحة or a ضمة or a كسرة. It does not follow the vowel of the preceding letter, nor the following letter. If the قلقلة letters have a شدة (مُدغم), the first letter of the شدة (which is sakin) is then articulated by تَصَادُم. For example: الحَقُّ= الْحَقْقُ and الحَجُّ= الْحَجْجُ. If we are stopping on the words in the previous example, the first قاف of the word الحَقُّ is pronounced by تصادُم, and the second قاف is said with a قلقلة. This means that the قلقلة is pronounced with تباعد without any accompanying mouth and jaw movement. The جيم of the word الحجُّ would be the same as the قاف in the word الحقُّ.

The following chart compares how the qalqalah letters are formed in the different possible states, voweled, saakinah but not merged, and saakinah and merged.



The Qalqalah is divided into two classes: القلقلة الصغرى والقلقلة الكبرى

القلقلة الصُغْرى The Lesser Qalqalah: This occurs when the قلقلة in is the middle of a word, or at the end of a word, and we are not stopping on that word. In this case we say the qalqalah, and immediately proceed to the next letter, or word. i.e. قَدْ أَفْلَحَ يَطْمَعُونَ

القلقلة الكُبْرى The Greater Qalqalah: This happens when the قلقلة is the last letter of a word, and we are stopping on that word. i.e. الطَّارِق.

The difference between the two divisions is that there is more of a ring to the قلقلة الكبرى because we are stopping on it, than there is on the قلقلة الصغرى.

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